deltarune

PIANO COLLECTIONS: Volume 1

MATERIA
EDITIONS

© 2025 Materia Editions
ISBN 978-1-946810-30-4

Composer: **Toby Fox**;
Lena Raine and **Marcy Nabors** (Attack of the Killer Queen)
Arranger and Performer: **Trevor Alan Gomes**
Editor and Engraver: **Sydney Kjerstad**

A Materia Editions production:
Executive Producer: **Jamie Mac Rae**
Producer: **Sydney Kjerstad**
Artwork: **Nise**
Layout and Product Design: **Isa Alcántara**

DELTARUNE® is a trademark of ROYAL SCIENCES LLC,
registered in the U.S. DELTARUNE music, characters,
and elements are © 2018 ROYAL SCIENCES LLC.
Used by permission. Arrangements © 2025 Materia Music Inc.
MATERIA and MATERIA EDITIONS are registered trademarks
or trademarks of MATERIA MUSIC INC. All Rights Reserved.

Manufactured and distributed by Materia Music Inc.
401 BAKER BLVD., TUKWILA WA 98188, USA

Unauthorized duplication or rental is a violation of applicable laws.
All Rights Reserved.

First Edition, 2025

CONTENTS

The Legend 09
伝説

Field of Hopes and Dreams 15
夢と希望の平原

Scarlet Forest 23
紅の森

Rude Buster 33
ルードバスター

Lancer 40
ボクさま、ランサー！

Chaos King 48
カオスの王

THE WORLD REVOLVING 59
THE WORLD REVOLVING

My Castle Town 69
マイ キャッスルタウン

A CYBER'S WORLD? 80
CYBER WORLD

BIG SHOT 93
[[BIG]]の力

Hip Shop 110
プリティショップ

Attack of the Killer Queen 120
進撃のキラークイーン

Don't Forget 132
Don´t Forget

Before the Story 135
はじまりの前

Music by

TOBY FOX

is the musical dog that made UNDERTALE and deltarune.

Arranged and Performed by

TREVOR ALAN GOMES

Trevor Alan Gomes is a composer, arranger, and pianist specializing in video game music piano arrangements that honor their source material while adding innovation and original ideas that bring out some of its unexplored potential. His work includes the official piano albums for Celeste, Chicory, and Ori and the Will of the Wisps, as well as several passion project albums.

Most recently he has begun pursuing game design, most notably creating an 8-bit fighting game for Netflix's Geeked Week 2023 and is currently developing the puzzle/roguelike hybrid 3Domnio, slated for release in late 2025.

He lives in Memphis, Tennessee with his wife, one human baby, and two fur babies (of the feline variety). He is a big fan of Toby's composing and is absolutely over the moon to have been invited to create this for fellow fans of this incredible soundtrack.

Engraved and prepared for publication by

SYDNEY KJERSTAD

Executive Producer

JAMIE MAC RAE

Produced by

SYDNEY KJERSTAD

Illustrations by

NISE

Product and Layout Design by

ISA ALCÁNTARA

LINER NOTES FROM THE ARRANGER:

01. THE LEGEND 伝説

I chose to start the album with something particularly unconventional: the very first thing you hear is not actually from DELTARUNE (sort of…) Fans of Toby's work will notice the opening motif is actually that of "Once Upon a Time" (and many other tracks) from UNDERTALE, which also makes appearances throughout Deltarune Chapters 1 and 2. There were three main reasons for this choice. First, I wanted to create a sense of connection to what has come before, giving a feeling of continuity and familiarity before diving into something truly new. Second, it is the motif of "Before the Story", which is the concluding track of the album. So by opening with it I created concrete bookends that give the whole album a sense of pacing and adventure. Third… I simply love that motif and wanted as many excuses as possible to use it!

The biggest influences in this arrangement are Masashi Hamauzu's arrangement of "Prelude to Final Fantasy XIII" in the official Final Fantasy XIII Piano Collections in the opening and various Chopin Polonaises as the energy of the track increases and we reach the more militaristic latter half.

The track ends on a bit of a question mark, which I think propels the album forward and creates some excitement for what's next, which just happens to be…

02. FIELD OF HOPES AND DREAMS 夢と希望の平原

"Field of Hopes and Dreams" is the first track I arranged before I was even officially hired to make this album. I adore the original and the energy it gives the game from so early on, all while establishing some of the most important motifs of the soundtrack. I similarly wanted to establish this early on in the album that this was not going to be a passive, understated translation of the soundtrack to a bite-sized piano format, but instead that it seeks to capture the busy, high-octane vitality of Toby's work.

In almost all of my arrangements, there's a formula of presenting the original track in a way that's honest and transparent in its treatment of the source material (while still trying to keep it compelling and fresh), followed by a middle section that I like to call "going to Trevor-Land," taking the original material and twisting it/shaping it into something very new while still maintaining a connection to the original foundation, then finally bringing it all home to the original track, but with some flavor of the material I contributed along the way to that destination. This is generally how I'd describe the formula of Shiro Hamiguchi, the arranger of the Final Fantasy VII through IX Piano Collections, who I personally see as one of the greatest, if not the greatest, video game music piano arrangers of all time.

This arrangement is a great example of that formula, taking some wild turns as we near the end. Around 2:11, we have just a touch of the track "Hopes and Dreams" from UNDERTALE (for obvious reasons), which takes us into a mechanical, busy motor rhythm section that still weaves the tune of the track on top in unexpected ways with dramatic reharmonizations and some sassy little rhythmic tricks.

As the track ends, my hope is that the tone is now fully set for the rest of the album and the listener has a sense of the range of energy and drama that's in store.

03. SCARLET FOREST 紅の森

This is another track that I arranged early in the process. Unlike some of the busier, more layered tracks from the OST, this one somewhat arranged itself; the oom-pah, oom-pah rhythm of the strings translates so naturally to piano that throughout the opening section I deviated from it as little as possible and instead chose to play with some counterpoint in the right hand, creating a little dance between multiple voices all while accompanied by the very simple ostinato in the left hand.

As we move into a second pass of the original tune around 1:41, I take those opposing concepts of the oom-pah left hand and dancing, contrapuntal right hand and turn up the dial before moving into something more elegant and flowing, allowing the left hand to freely alternate between the oom-pah and arpeggiated lyrical lines. Around 3:28, we truly go to "Trevor-Land" with something a bit more off and mysterious, which I think evokes Shiro Hamiguchi's arrangement of Find Your Way from the Final Fantasy VIII Collection. I take the material on a pretty free, wild harmonic adventure before returning to the original material at 3:57 by way of a surprisingly dramatic and grandiose transition that I think will likely be unexpected for a track this delicate and haunting (though hopefully in a way that is more engaging than jarring!).

Like with "The Legend", I end on a question mark that is immediately answered by the opening of…

04. RUDE BUSTER ルードバスター

I absolutely adore this track. It's the first I ever heard from Deltarune and confirmed that Toby had indeed done it again and made what the kids would call a "certified banger".

A fun fact that's probably fairly common knowledge at this point, is that the original is tuned such that it doesn't quite land in either F Minor or F# Minor as we're used to them in modern tuning, creating a very bizarre and engaging tension befitting a battle theme. While learning to tune pianos just so I could detune one a quarter step for this album sounded fun and all, I instead opted for the key of F# Minor, which to me feels much closer to the flavor of the original, perhaps just because going with the higher of the two options keeps the energy more intact.

Overall, this is one of my favorite arrangements on the album, and as it was the first we recorded, I am particularly happy with the performance. The development section goes to some particularly wild places, including a long section in 7/8 time with some fun interplay between the hands, and some fun reimaginings of the original in various keys before bringing it full circle with a mostly verbatim recapitulation.

05. LANCER ボクさま、ランサー！

It wouldn't be a complete Piano Collections album without a proper jazz arrangement and "Lancer" stood out as the clear choice. I took a cue from the jazzier arrangements of Shiro Hamiguchi ("Swing de Chocobo" in the FFVII Collection, for example) as well as the "Ashes of Dreams" arrangement on Piano Collections NieR Gestalt and Replicant. My goal was to write in such a way that it sounds full and fleshed out while not actually being all that busy or complex. The result is what I think may be one of the easiest to play, despite sounding so rich, though getting the style just right may be difficult.

06. CHAOS KING カオスの王

In the original "Chaos King", it immediately dives into a really compelling syncopated rhythm that ultimately drives this entire arrangement, but with one key distinction - as much as possible, I keep a steady quarter note rhythm going against it as a sort of anchor to give the listener a distinct sense of the pulse of the arrangement, which could easily be lost without the percussive layers of Toby's original. With that anchor established, I play with that syncopation in some really fun ways, particularly in the development section where I push the dotted-8ths as far as possible before returning to clear downbeats to reground the listener.

The character and segment of the game built around him is ferocious and unpredictable, and I sought to evoke that throughout the arrangement with some really fun surprises, my favorite of which is at 3:48, where I do "stabbing" chords in rhythmically odd places before once again getting back on track with the beat.

07. THE WORLD REVOLVING
THE WORLD REVOLVING

"THE WORLD REVOLVING" is one of the more iconic tracks from the Deltarune games and with its frenetic energy is maybe one of the hardest to represent faithfully on piano. The "oom-pah" is strong with this one and could easily become completely exhausting for the player if it were translated literally into something like a stride piano left hand, so instead I opted for accompaniment patterns that keep the busy rhythm going while doing something a bit more pianistic with it.

I did one thing in this arrangement that I don't know I ever have before - the development section sort of "never gets off the runway," entirely by design. Just as it seems to be launching into my usual harmonic exploration and such, it abruptly veers back into the original tune, but more ferociously than ever before taking us to the end. After so many tracks on so many albums where I've done elaborate developments, it occurred to me that one of the most surprising and unexpected things I could do was cut one short with a sort of jerky pivot back to the source material. This came with the added benefit of varying the track lengths of the album more, as they had been skewing very much toward the long side of things.

08. MY CASTLE TOWN

マイ キャッスルタウン

This was another track that I would say largely arranged itself. The original is entirely piano-driven, so to begin I mostly let the original material shine while filling it out to more fully capitalize on having a large grand piano.

The exploration of the theme I do in this track is grounded very much in the style of various classical composers, especially those of the romantic era, Chopin's Waltzes in particular. Some very organic reharmonizations presented themselves during the writing process and I didn't do anything particularly drastic, though I did have some fun with unexpected (though fairly smooth) modulations.

09. A CYBER'S WORLD?

CYBER WORLD

This is a contender for the track that was most difficult for me to arrange on this album. The swagger of the original with its heavy backbeat and electronic music flavor doesn't translate particularly naturally to the piano, so the direction I went with it is actually fairly peculiar and stands out from just about every other Piano Collections arrangement I've done. The genre I'd say is perhaps the biggest influence here is Newgrass, particularly the breezy, buoyant writing of Chris Thile and Goat "Rodeo Sessions", a quartet featuring Chris Thile, Yo-Yo Ma, Edgar Meyer, and Stuart Duncan.

While I couldn't directly capture the heavy electronic elements of the original, I think the general flavor is entirely there (complete with the "drop," though not where you'd expect it!).

10. BIG SHOT [[BIG]]の力

Here it is. The BIG one. How on earth do you arrange the absolute mayhem that is this magnum opus of Deltarune? With so much of the original being grounded in strange samples, including voice lines (NOW'S YOUR CHANCE TO - is permanently stuck in my head now), rather than the fool's errand of trying to directly capture that on piano, I instead leaned as hard as possible into the more lyrical/blatantly melodic elements of the track, which might not as frequently get love from listeners and arrangers.

The tune that comes in at 0:59, which is also present in "THE WORLD REVOLVING" (I wonder why?) is so rich and has so much to explore that I made that the crux of the arrangement, both with harmonic ideas from the original and some reharmonization from the ground up. Starting at 2:36, I do a slow burn buildup to one of the most unhinged bits of development in any of my arrangements, culminating in a sort of deranged George Gershwin circus adventure until bringing it back to the opening material but in a grand, surprisingly sentimental climax.

"I recorded this track last and played till my hands were raw and fully spent, but I could hardly be more proud of the result. It's ultimately for you to decide whether I actually succeeded in doing justice to "the BIG one."

11. HIP SHOP プリティショップ

I always like having a bit of an oddball track on each of my albums, one that you really wouldn't expect on a Piano Collections album. In this case, I think "Hip Shop" most fits the bill - it's short, it's groovy, and while it doesn't seem to provide enough material to make an extensive arrangement out of, that's a lot of the fun. As mentioned in the "A CYBER'S WORLD?" notes, I'm a fan of newgrass and modern folk, so the approach I took with "Hip Shop" leans a bit in that direction, with an ongoing accompanimental pattern that's evocative of the guitar technique "Travis picking", a pattern that I love using on piano.

In keeping within the simple, repetitive nature of the original, I just "loop" it, more or less, with several iterations that play with the material in fairly reserved ways, deliberately avoiding becoming too ambitious with the development and reharmonization. The result, I think, is a nice reprieve before the storm that is "Attack of the Killer Queen".

12. ATTACK OF THE KILLER QUEEN 進撃のキラークイーン

If I had to pick a single arrangement from this album as my favorite, it would be this. Aside from "BIG SHOT" it's definitely the one I put the most work into as I sought to adequately capture the absolute spectacle of the original track and ostentatiousness of its titular character.

Influences abound in this one, but I'd say it's a fairly evenly mixed blend of Mozart, Chopin, Rachmaninoff, and Prokofiev. It's always predominantly classical in its presentation, all while keeping a distinctly "video game-y" aggression and energy.

With the slow section beginning at 1:56, I took the opportunity to flex my Prokofiev/Rachmaninoff-style chops with some particularly chromatic writing that always finds its way to one lovely, soft chord or another.

Around 2:26 we go into a purely Chopin-esque waltz, all with a schmaltzy sentimentality and a smidge of humor that I think reflects the Killer Queen herself. 2:50 channels pure Rachmaninoff energy to riff on a less-explored motif from the track before a particularly dramatic return home via a Grieg piano concerto-esque, outrageously aggressive turnaround.

In case you can't tell from all the name-dropping and hyphenated "esque"s, this track really is massively influenced by my favorite classical composers, but what I'm so proud of about it is that I think they're all synthesized into one unique old dead composer smoothie that's unified by the originality of Lena and Toby's incredible composition chops.

(And yes, for the fellow classical nerds in the house, the final few measures are absolutely a nod to Rachmaninoff's "Prelude No. 5 in G Minor".)

13. DON'T FORGET Don´t Forget

Like "Hip Shop", this was another track that presented the challenge (and opportunity!) of working with very short source material and trying to make a fleshed out arrangement from it. I open with, and reuse later, an original motif that I think meshes well with Toby's melody and gives some coherence to the structure of the arrangement.

My priority with this one was feeling; It's tender and it's heartfelt and I felt it deserved an arrangement that honored those traits above all.

14. BEFORE THE STORY
はじまりの前

As mentioned in the notes for "The Legend", I absolutely adore this motif. As incredible as Toby's high-energy writing is, what I'm consistently most blown away by is his gift for writing melodies, and it honestly doesn't get much better than this itty bitty motif, which somehow manages to pack so much storytelling and drama into just four measures.

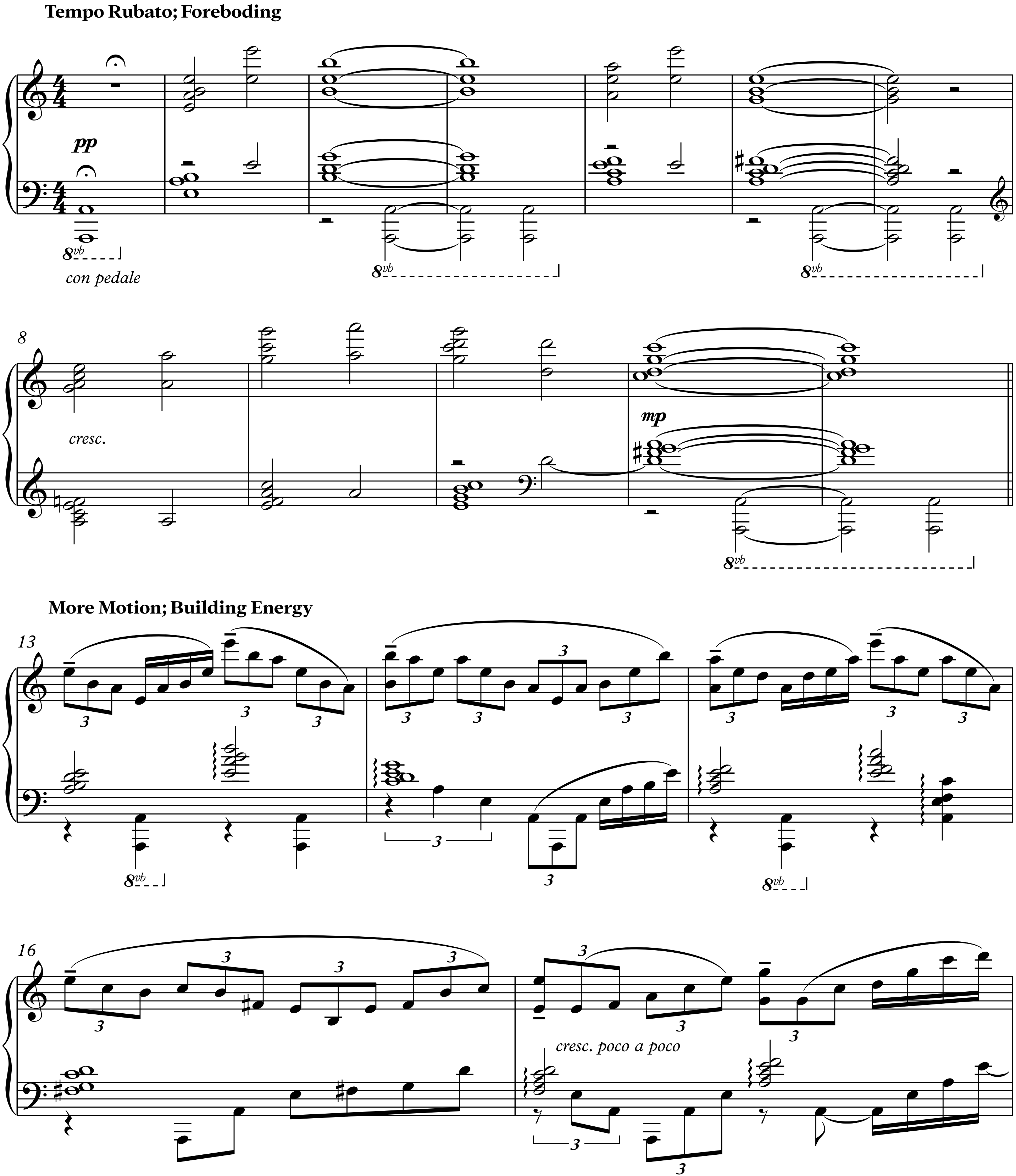
Since the original is a very short loop with only a small bit of development, I treated this arrangement like something of a theme and variations, very gradually building to a powerful climax followed by a smooth descent into nothingness, ending on a note of melancholy, as though your journey is not yet truly finished.

A fun music theory fact about this one: there is not a single note outside of the key signature in the entire arrangement! That means that while I did do some reharmonizing, it is all extremely subtle and does not use any accidentals. (Pro tip: that can be a very fun limitation to put on yourself when arranging and will sometimes draw out your creativity more than chromaticism and elaborate reharmonizations.)

-Trevor Alan Gomes

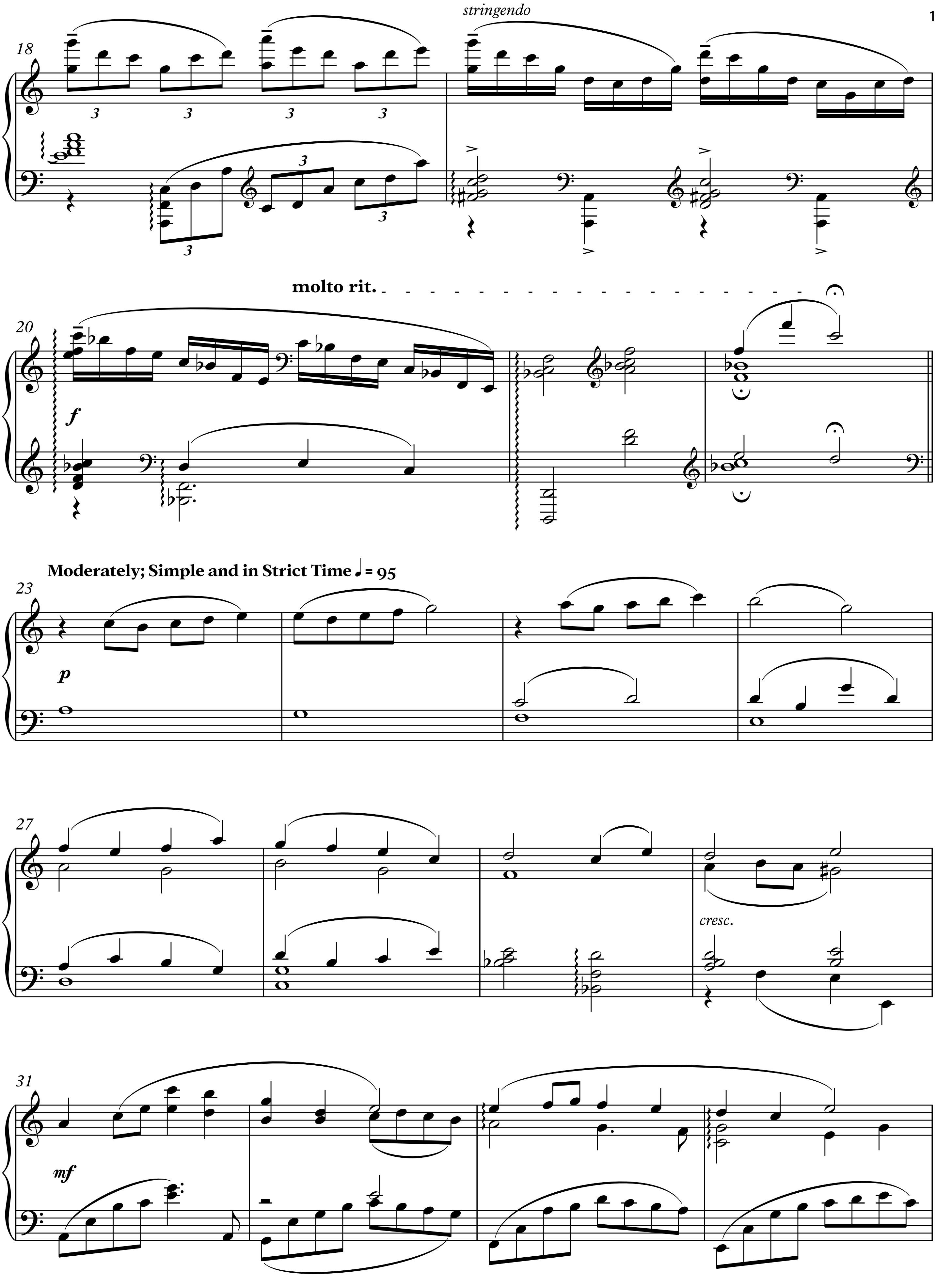
The Legend

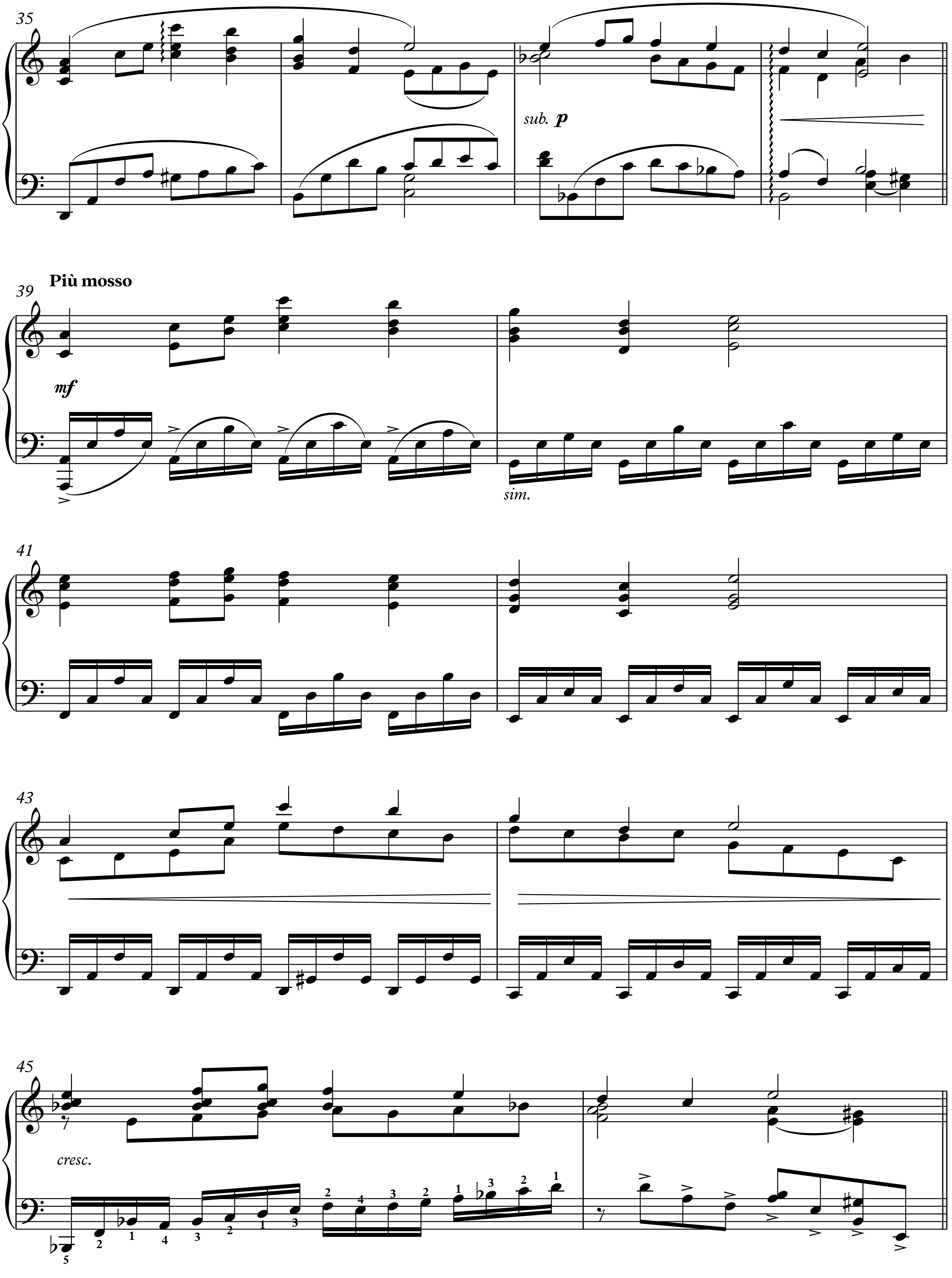
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES


Tempo Rubato; Foreboding
4/4
pp
8vb
con pedale
8vb
8vb
8
cresc.
mp
8vb
More Motion; Building Energy
13
3
8vb
8vb
16
3
cresc. poco a poco

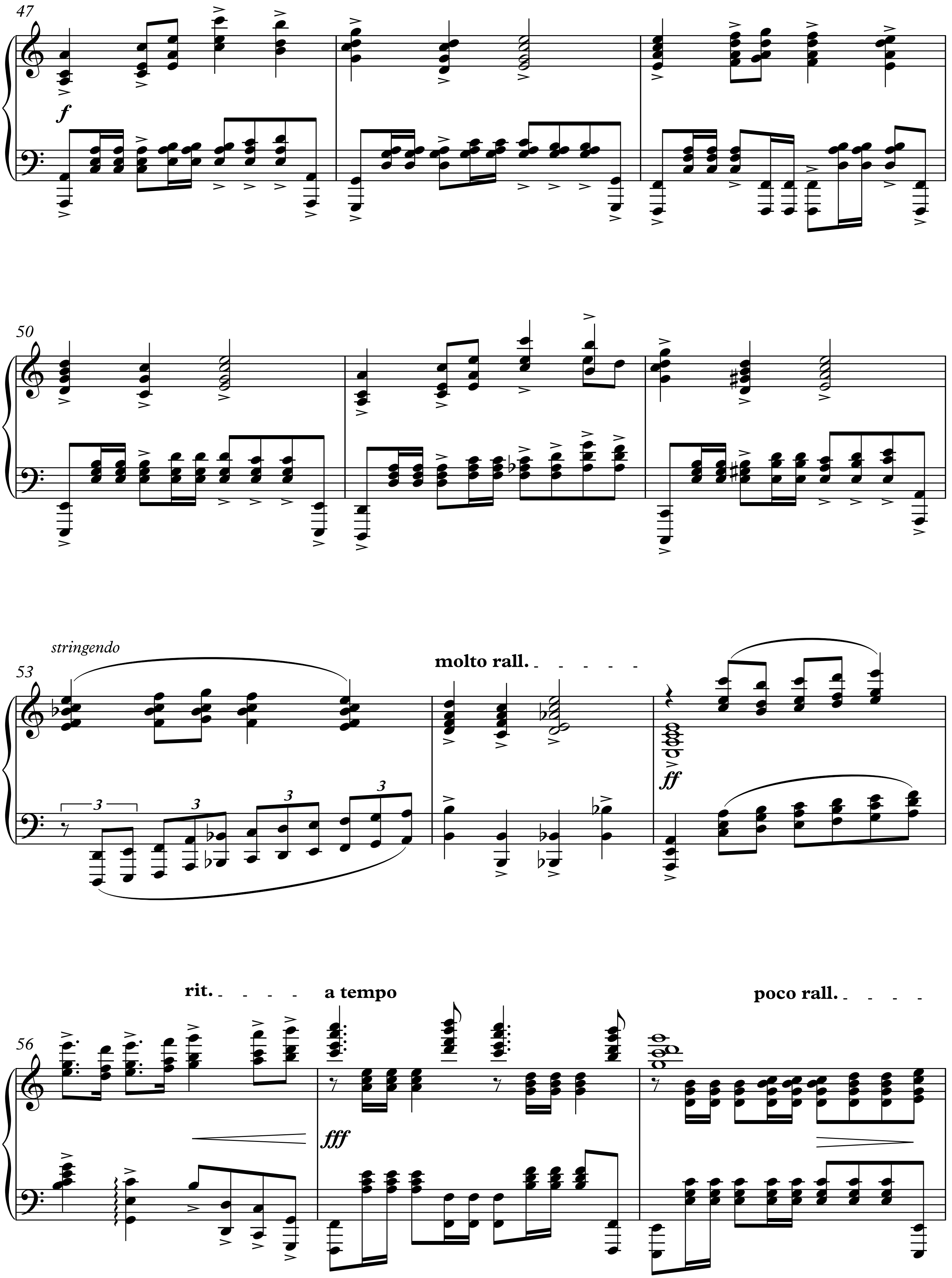
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

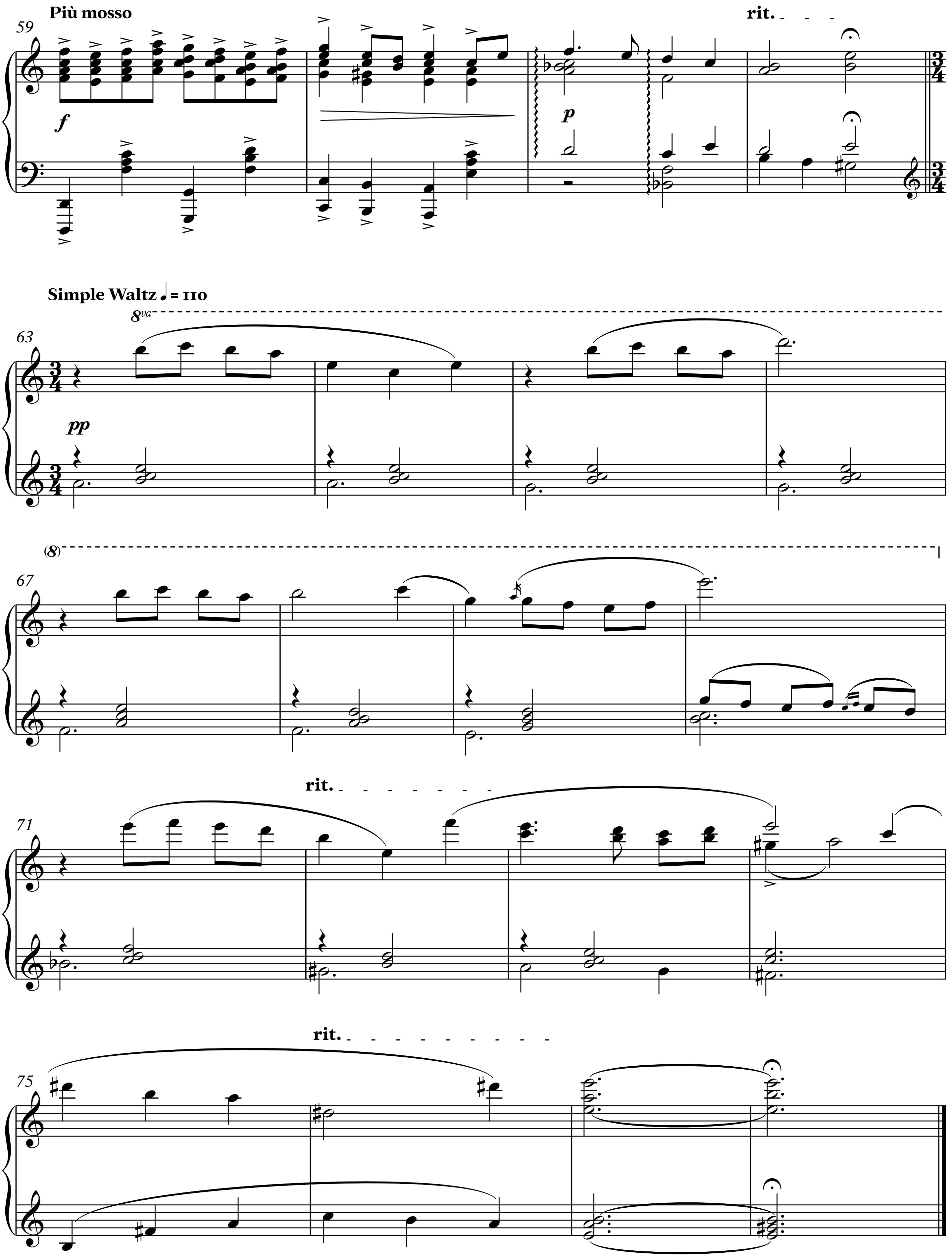
back to contents ⮌


stringendo
18
3
molto rit.
20
f
Moderately; Simple and in Strict Time ♩ = 95
23
p
27
cresc.
31
mf


35
sub. p
39
Più mosso
mf
sim.
41
43
45
cresc.

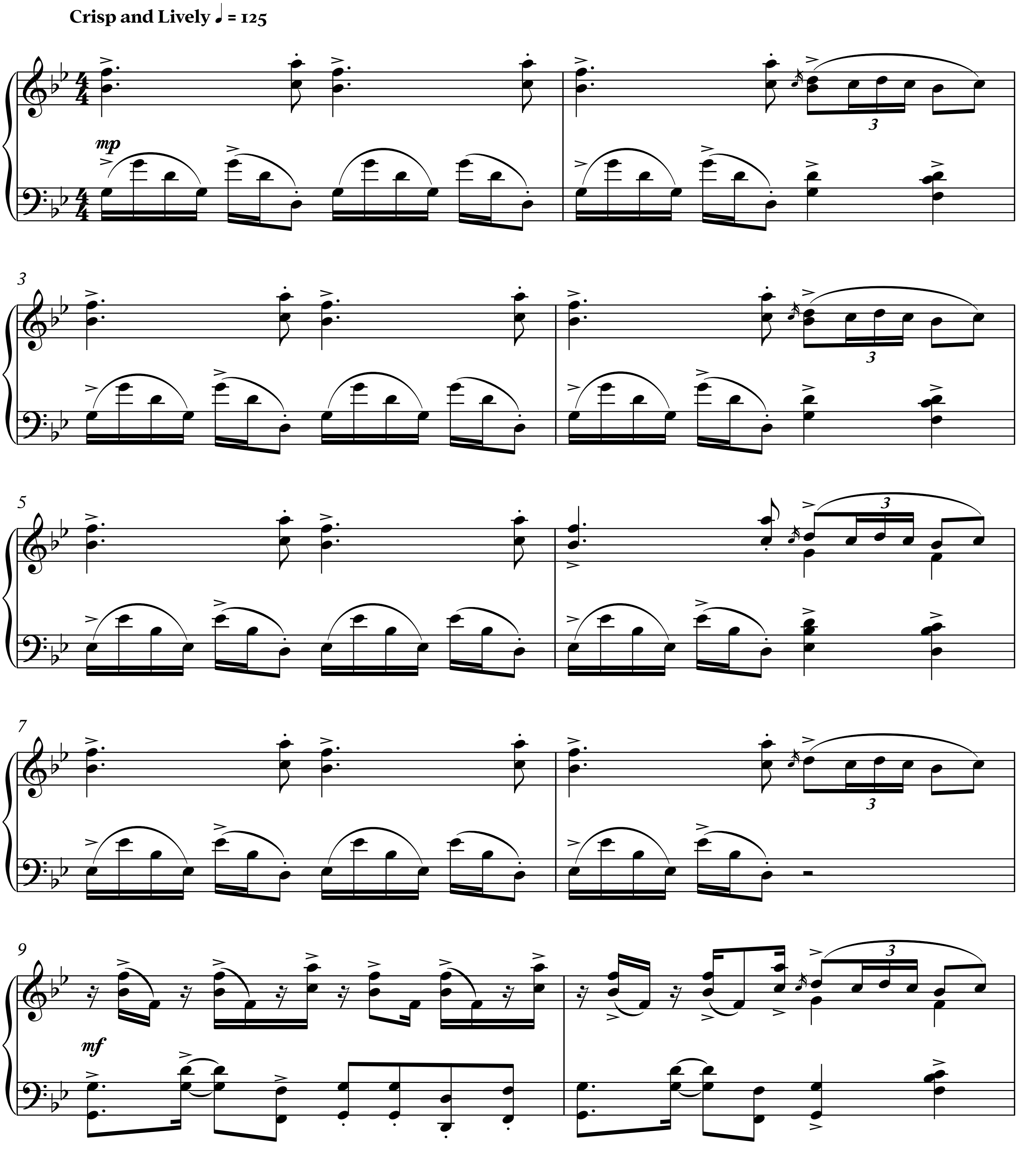
Alla Marcia; L'istesso Tempo


47
f
50
53
stringendo
3
molto rall.
ff
56
rit.
a tempo
fff
poco rall.


59
Più mosso
f
p
rit.
Simple Waltz ♩ = 110
63
8va
pp
(8)
67
71
rit.
75
rit.

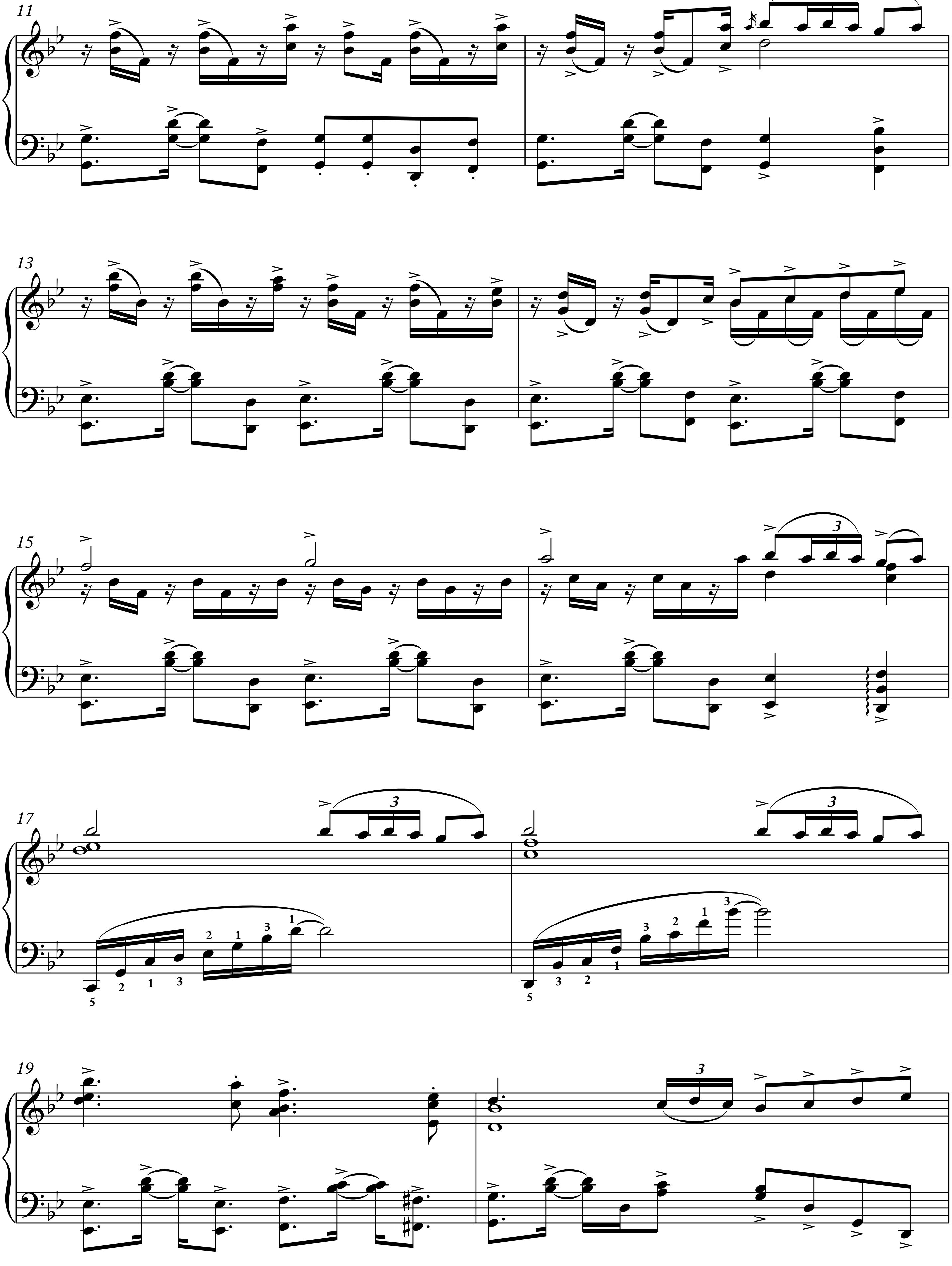
Field of Hopes and Dreams

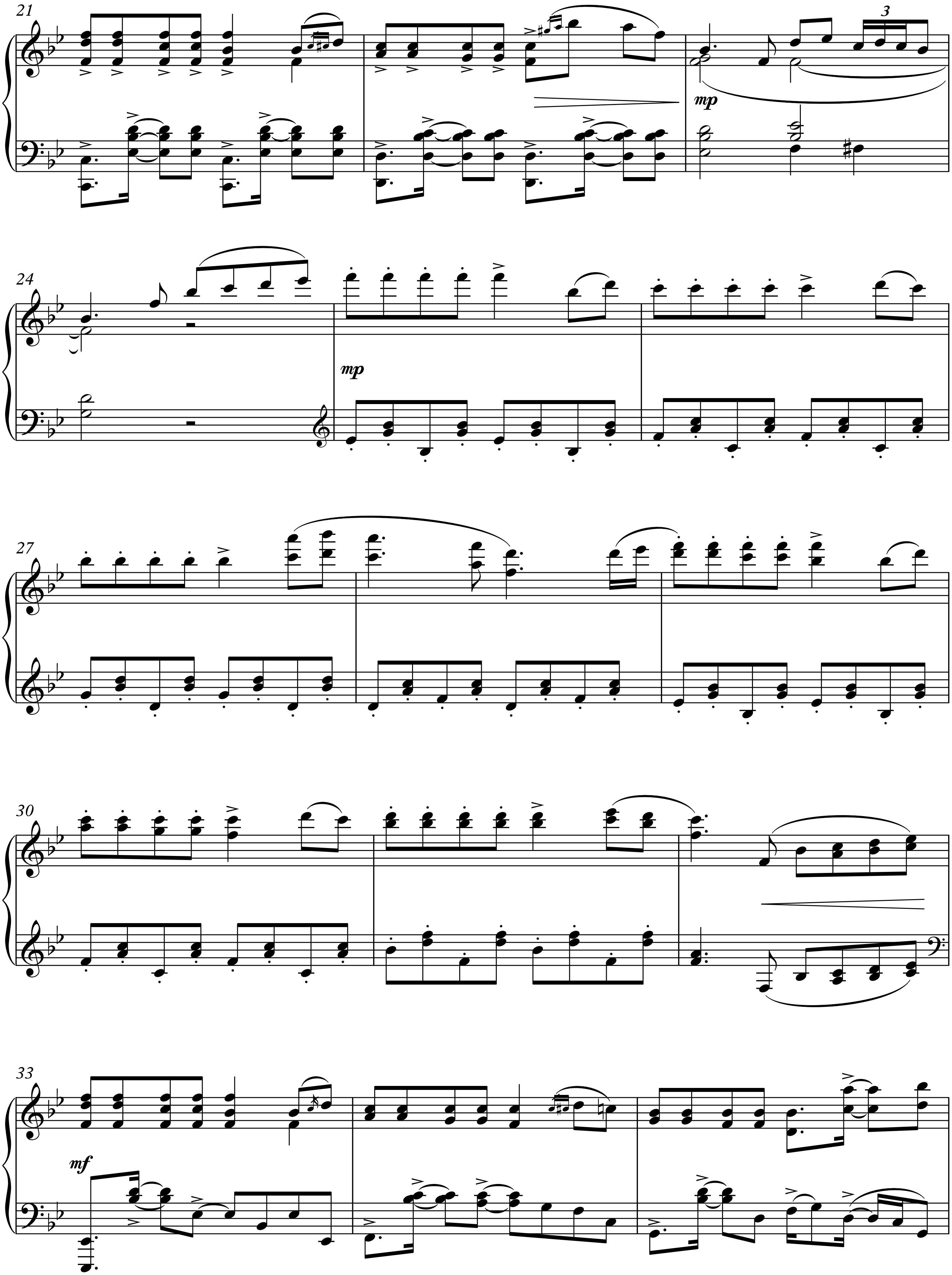
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

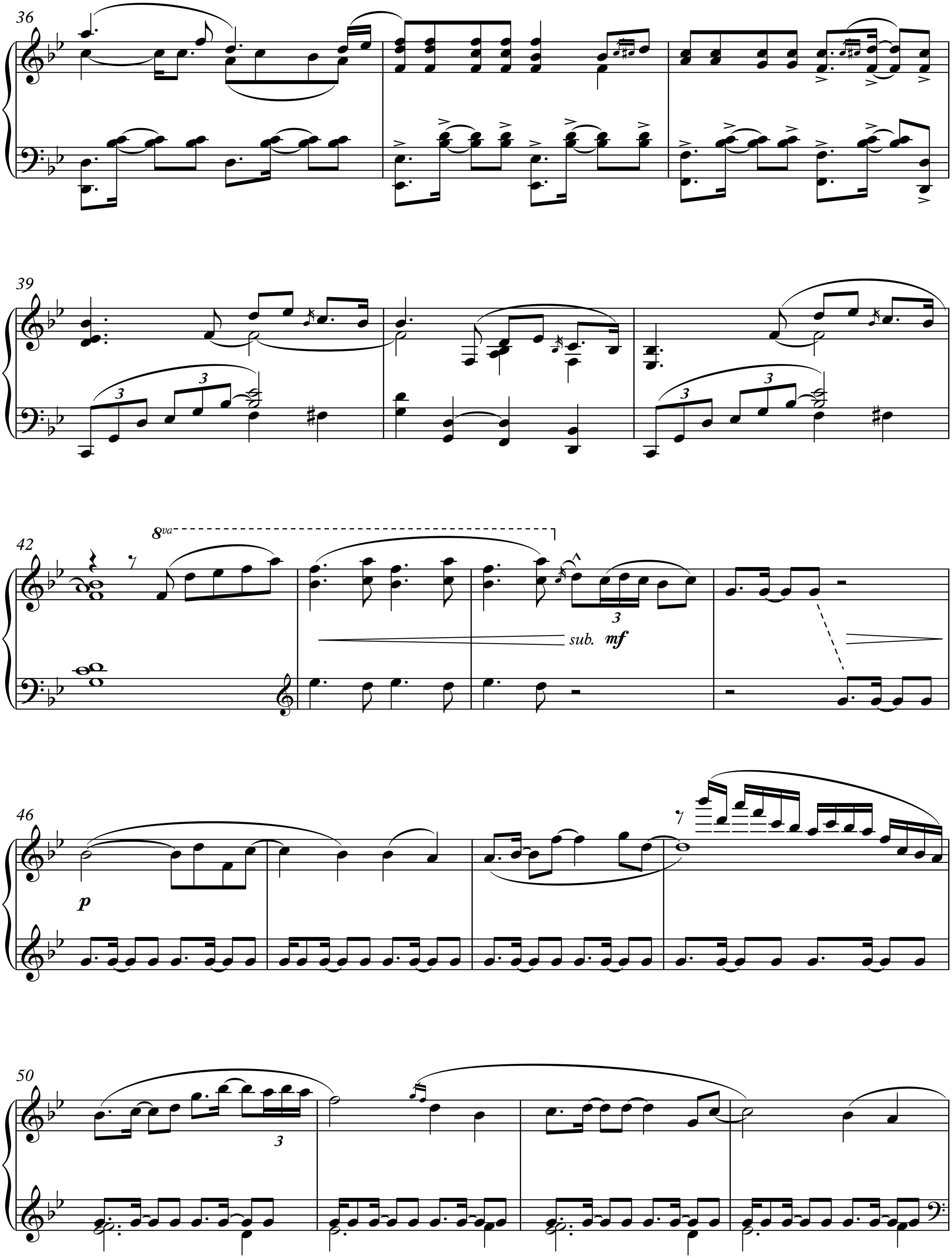


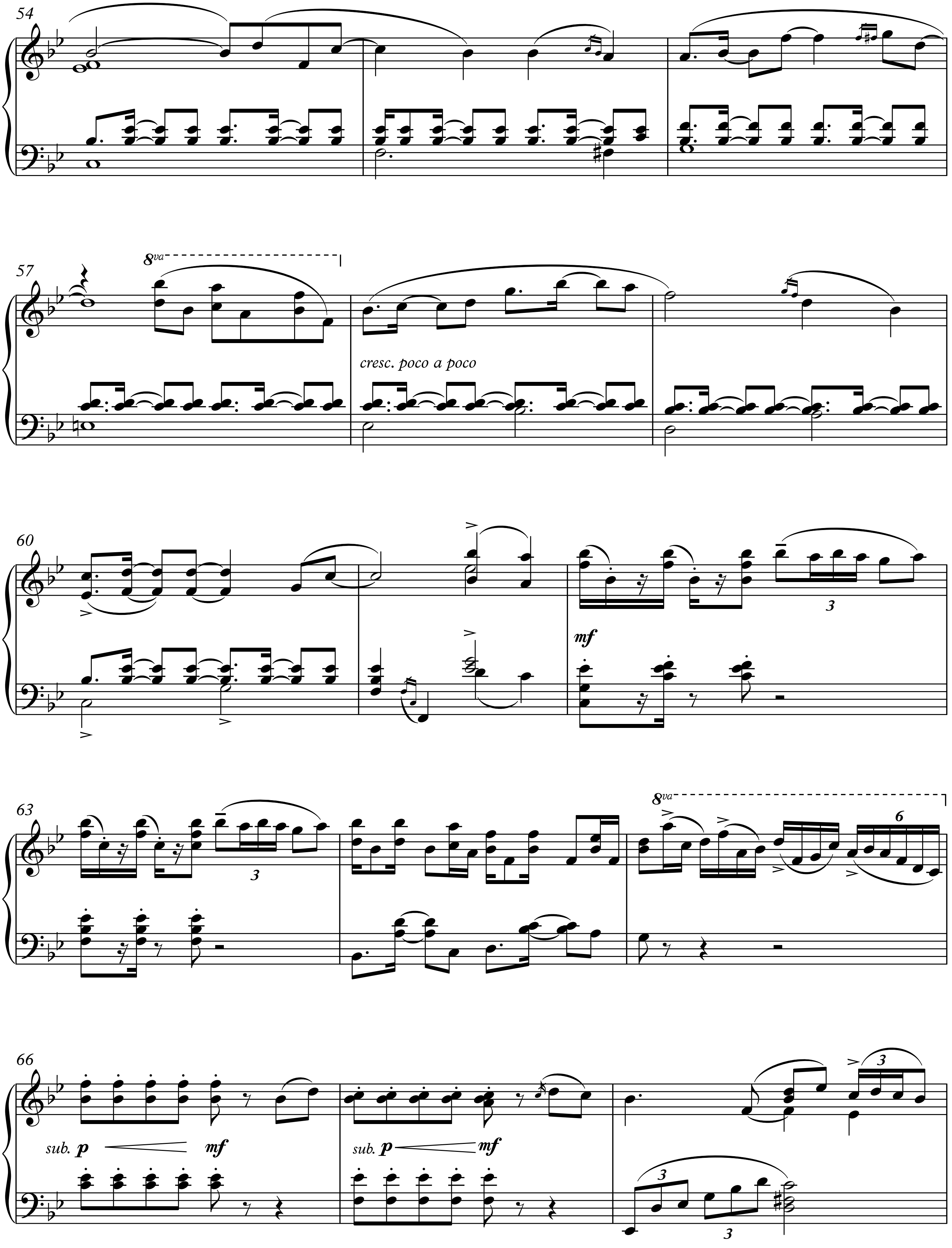
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

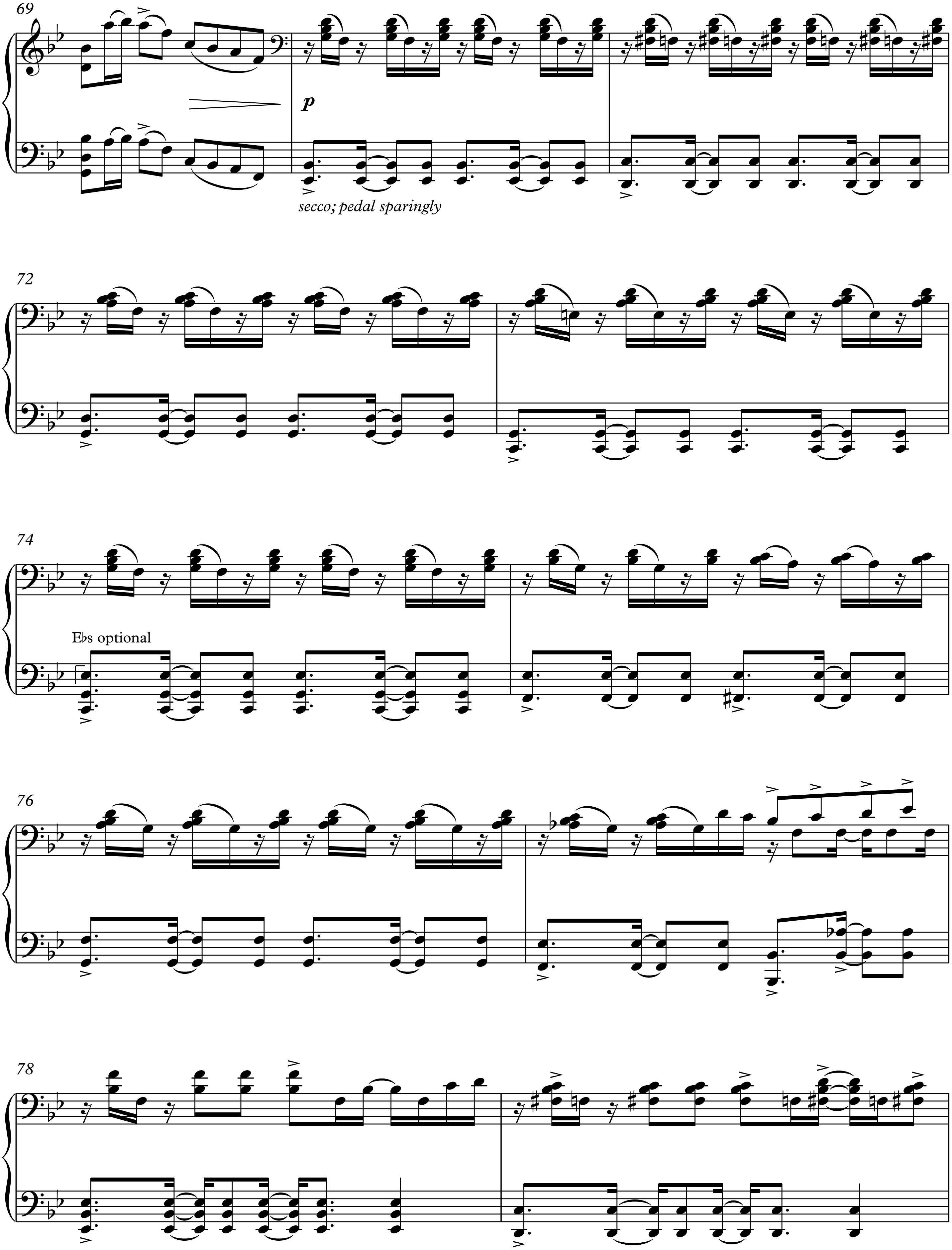
back to contents

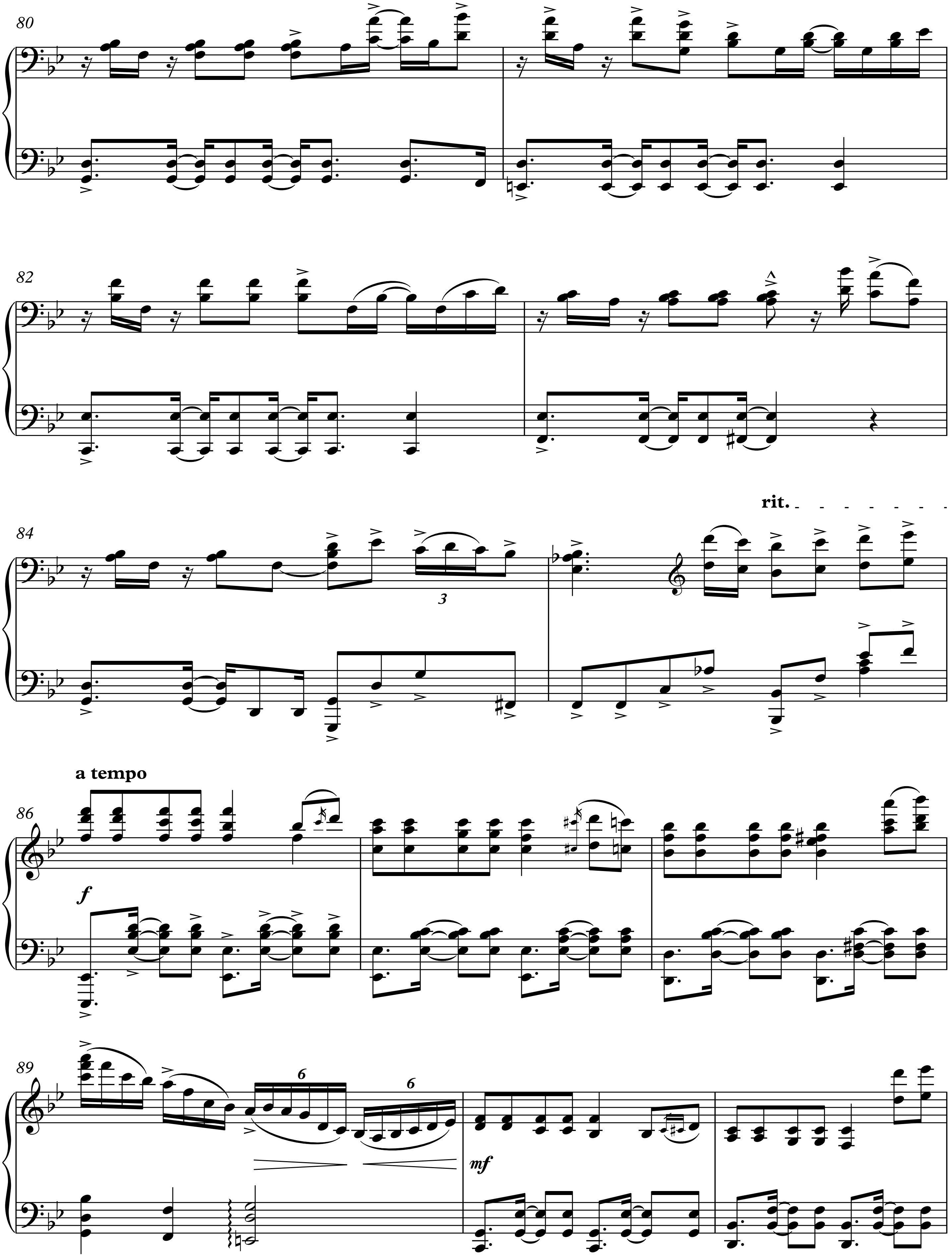


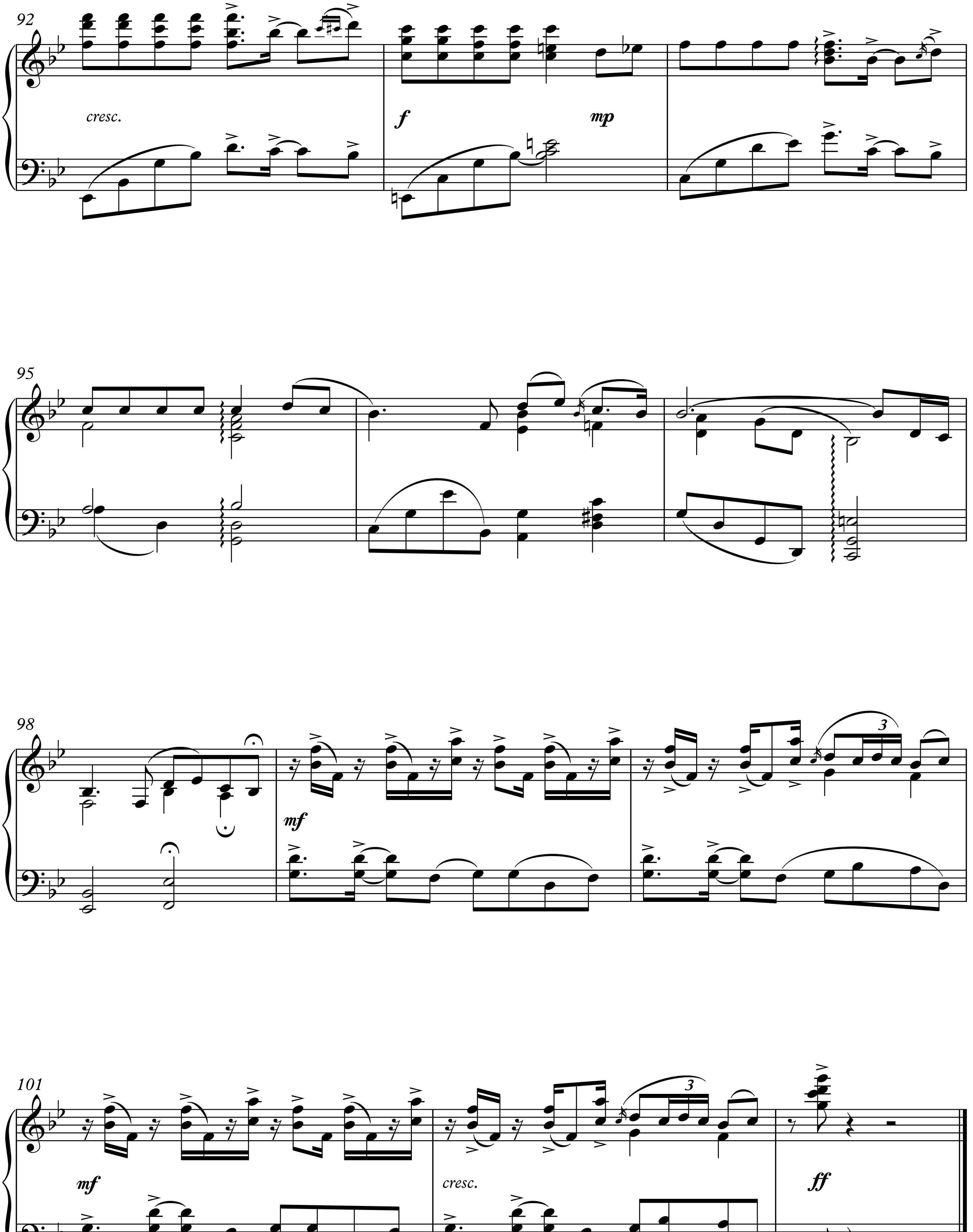

mp
mp
mf


8va
sub. mf
p


54
57
8va
cresc. poco a poco
60
mf
3
63
3
8va
6
66
sub. p
mf
sub. p
mf
3
3


p
secco; pedal sparingly
E♭s optional

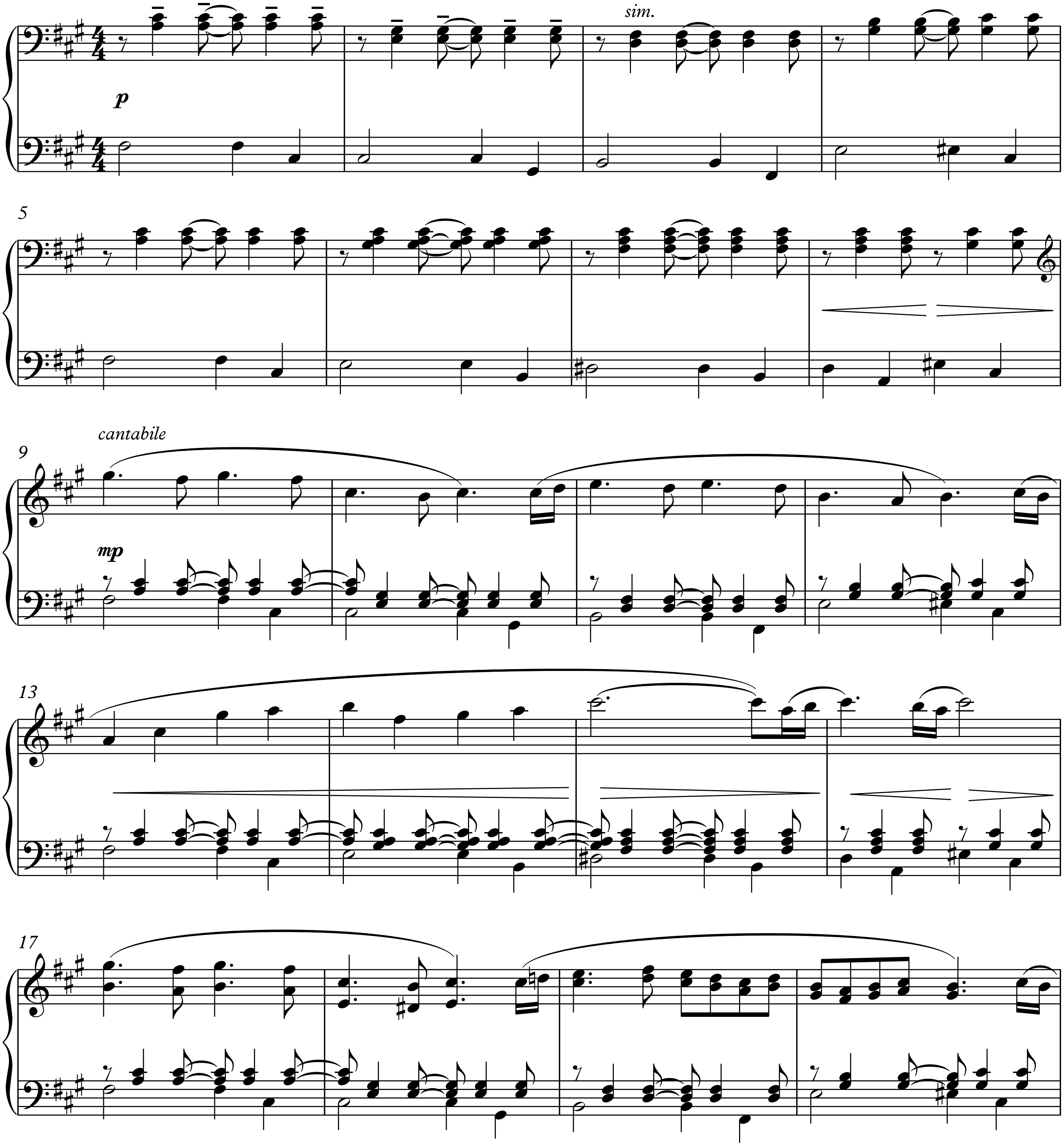

rit.
a tempo
f
mf


92
cresc.
f
mp
95
98
99
mf
3
101
mf
cresc.
3
ff

Scarlet Forest

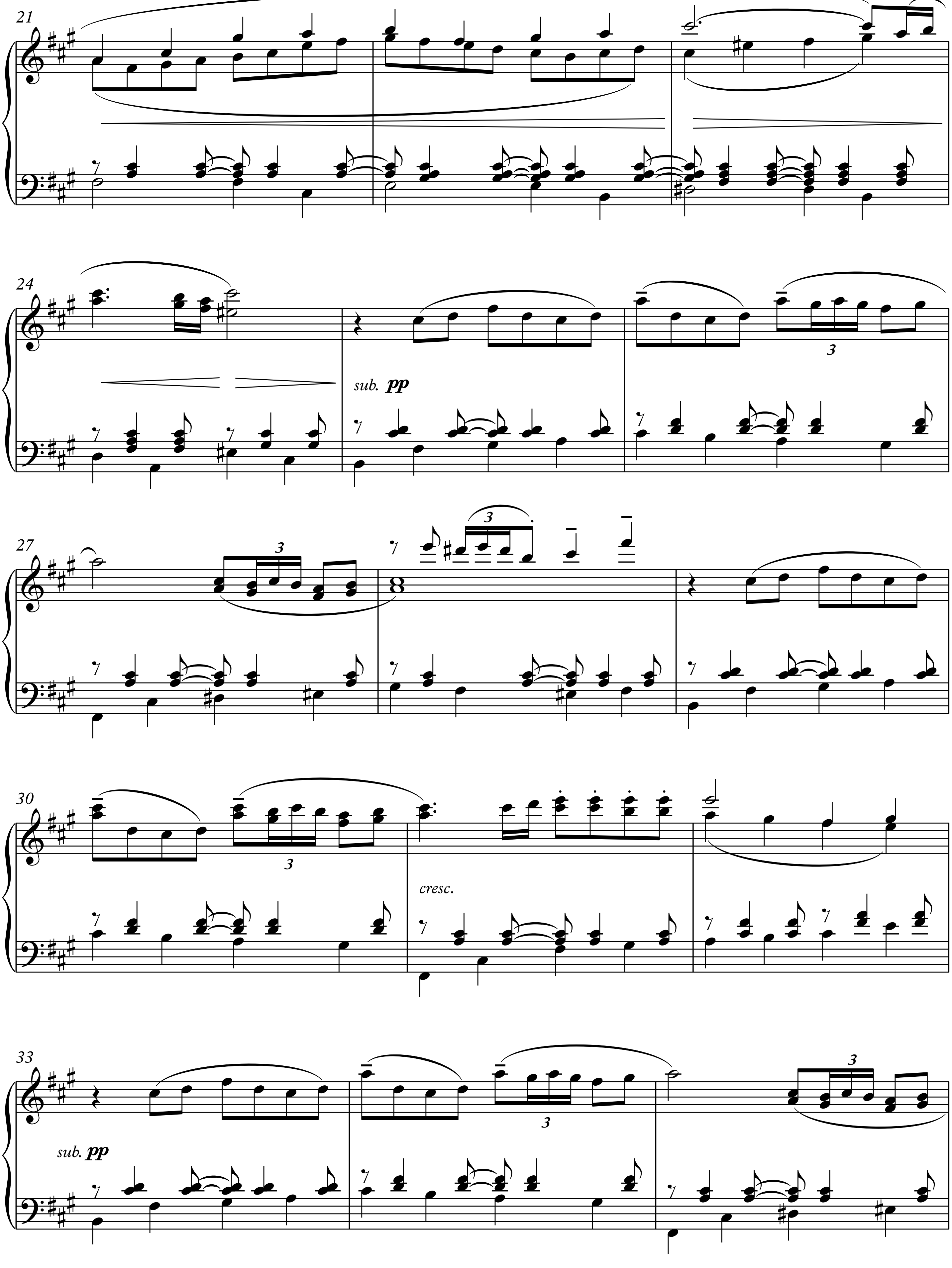
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

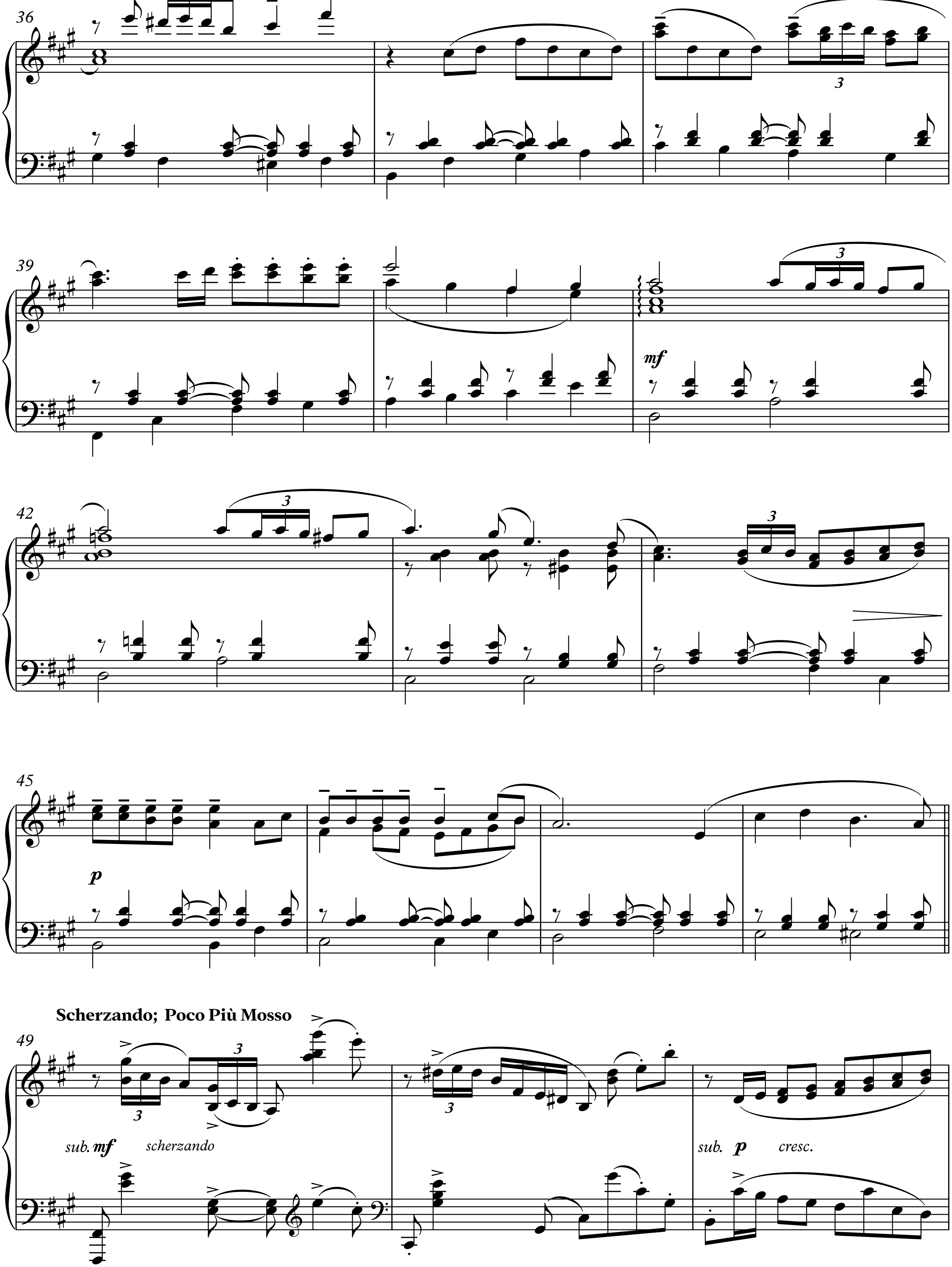
Smoothly; Allegretto ♩ = 116

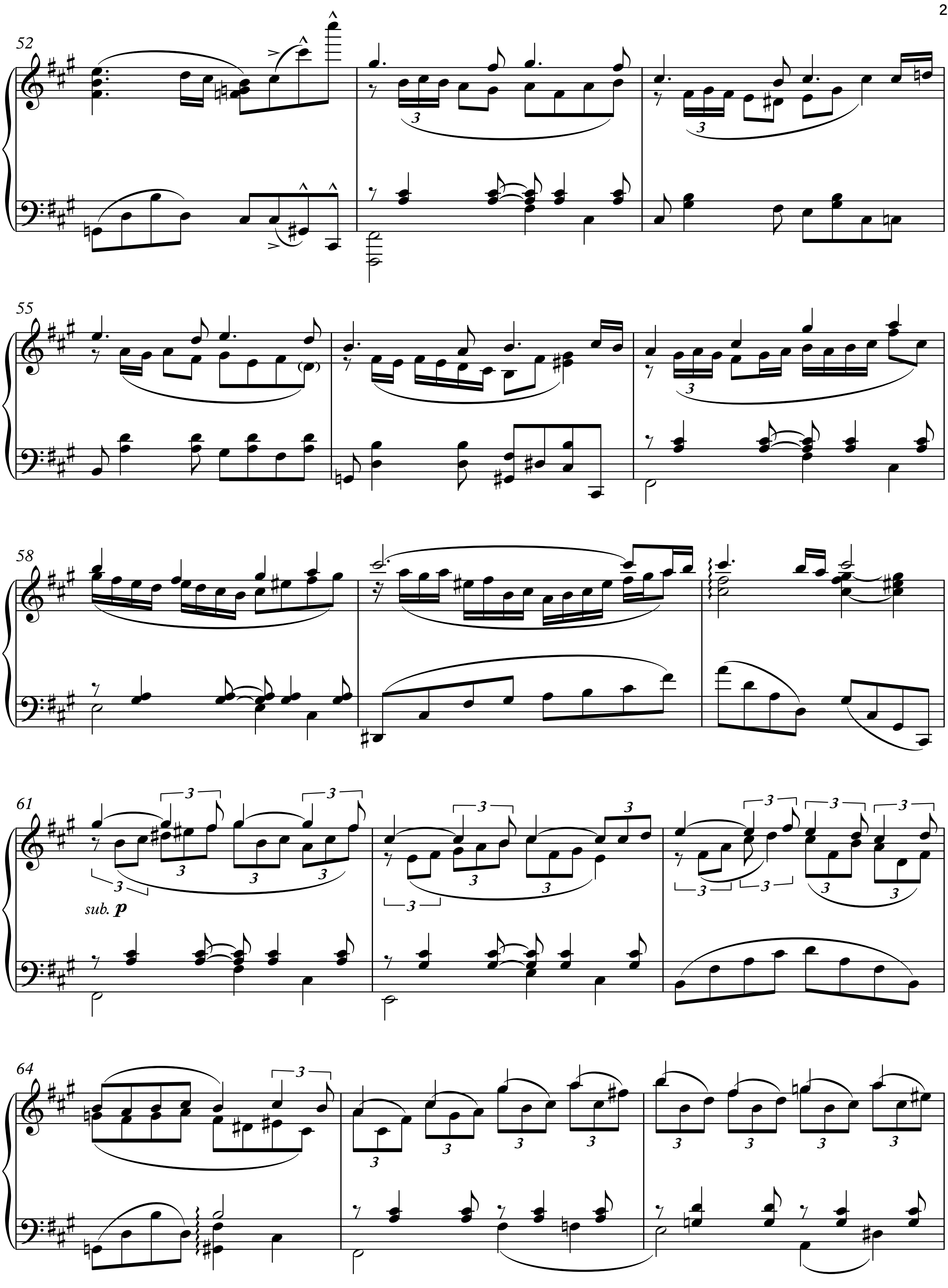


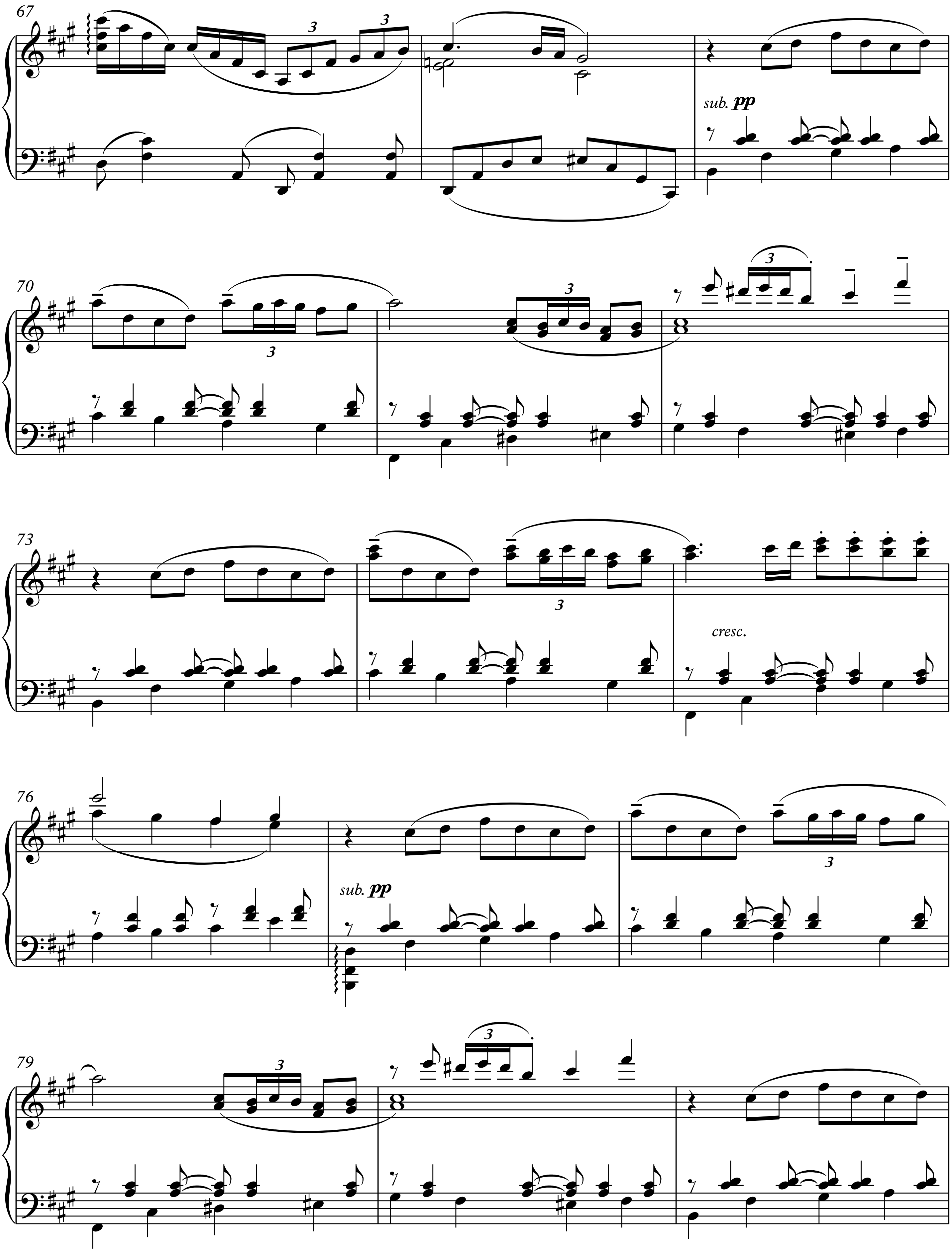
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

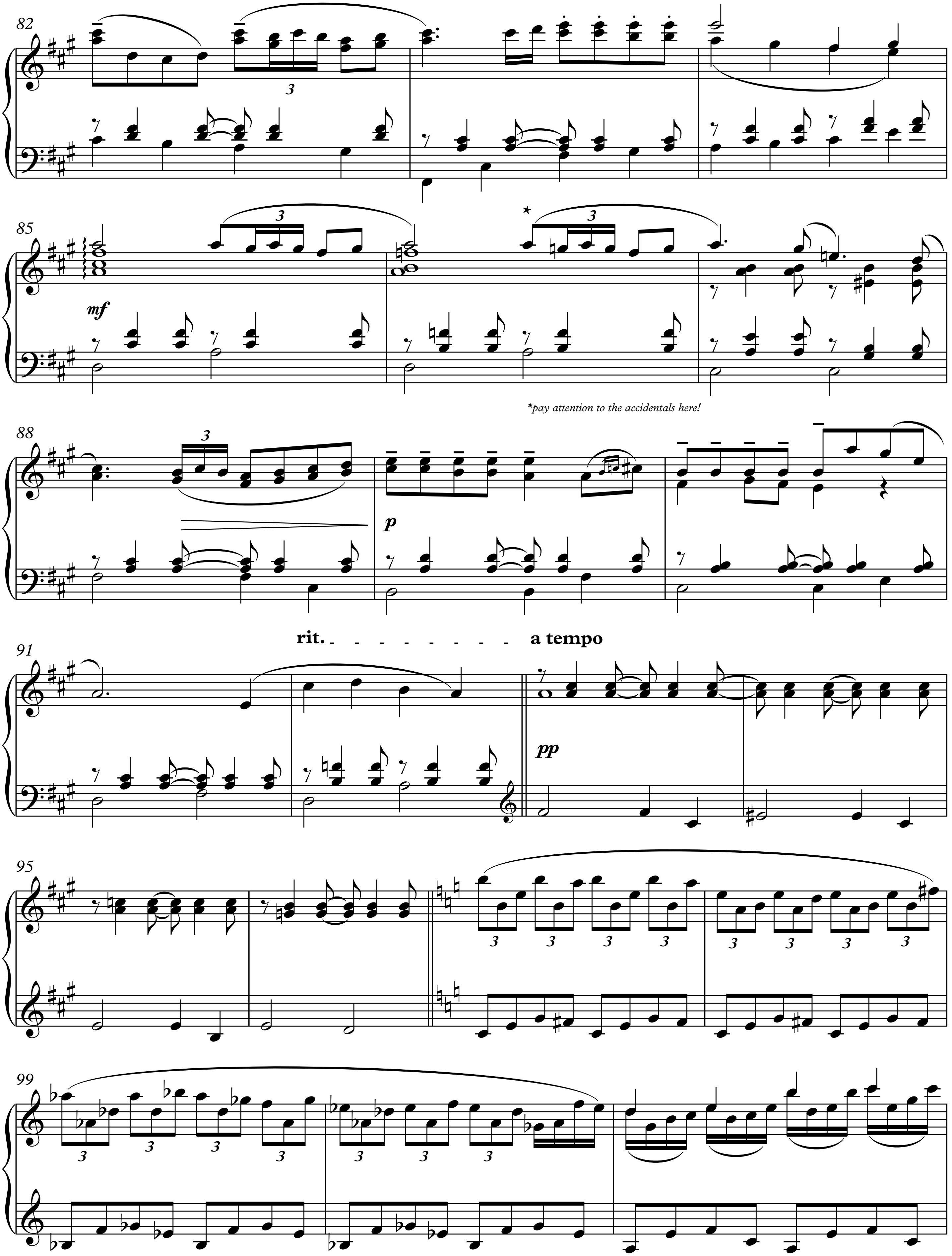
back to contents


sub. pp
cresc.
sub. pp

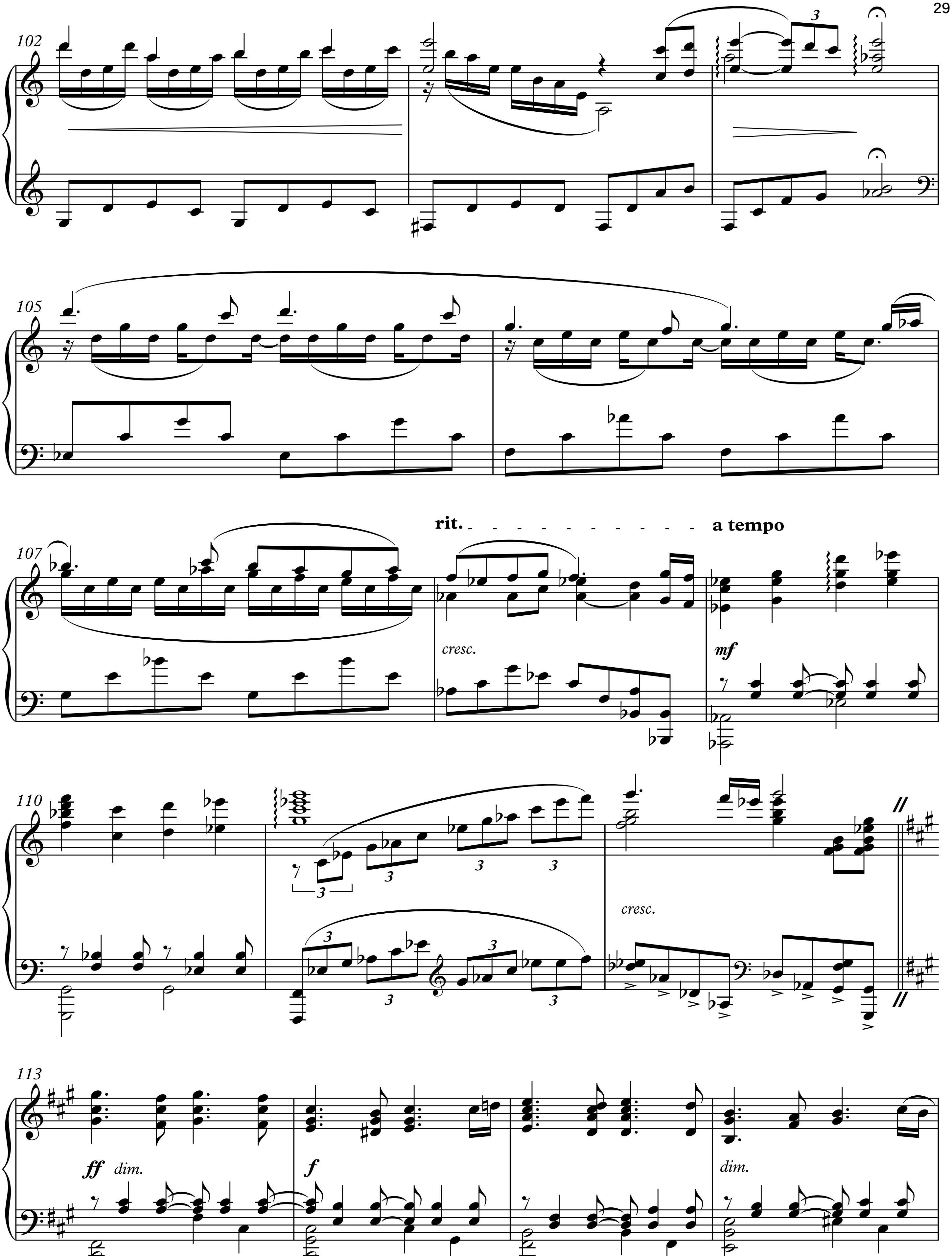

mf
p
Scherzando; Poco Più Mosso
sub. mf
scherzando
sub. p
cresc.

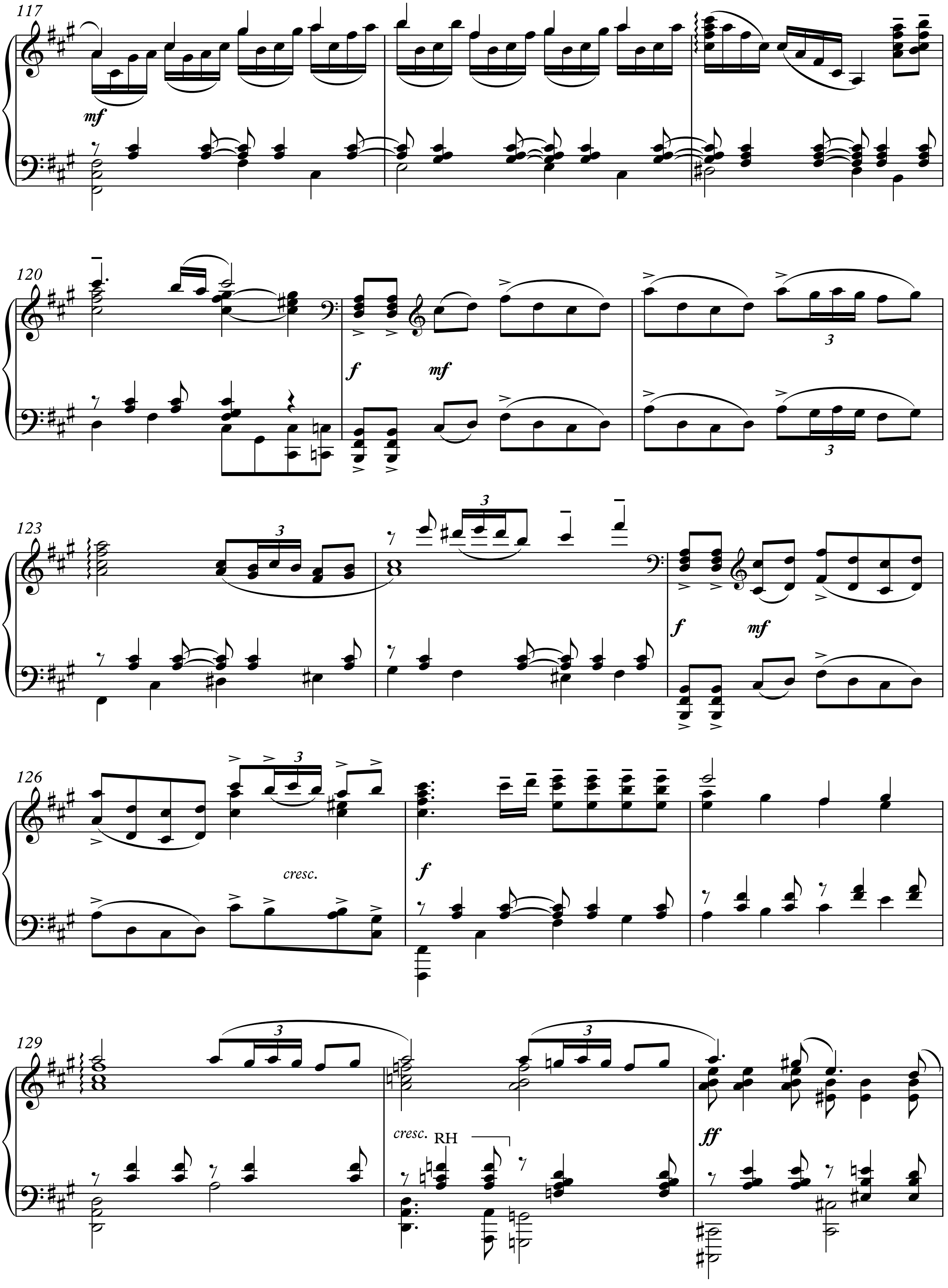

sub. p

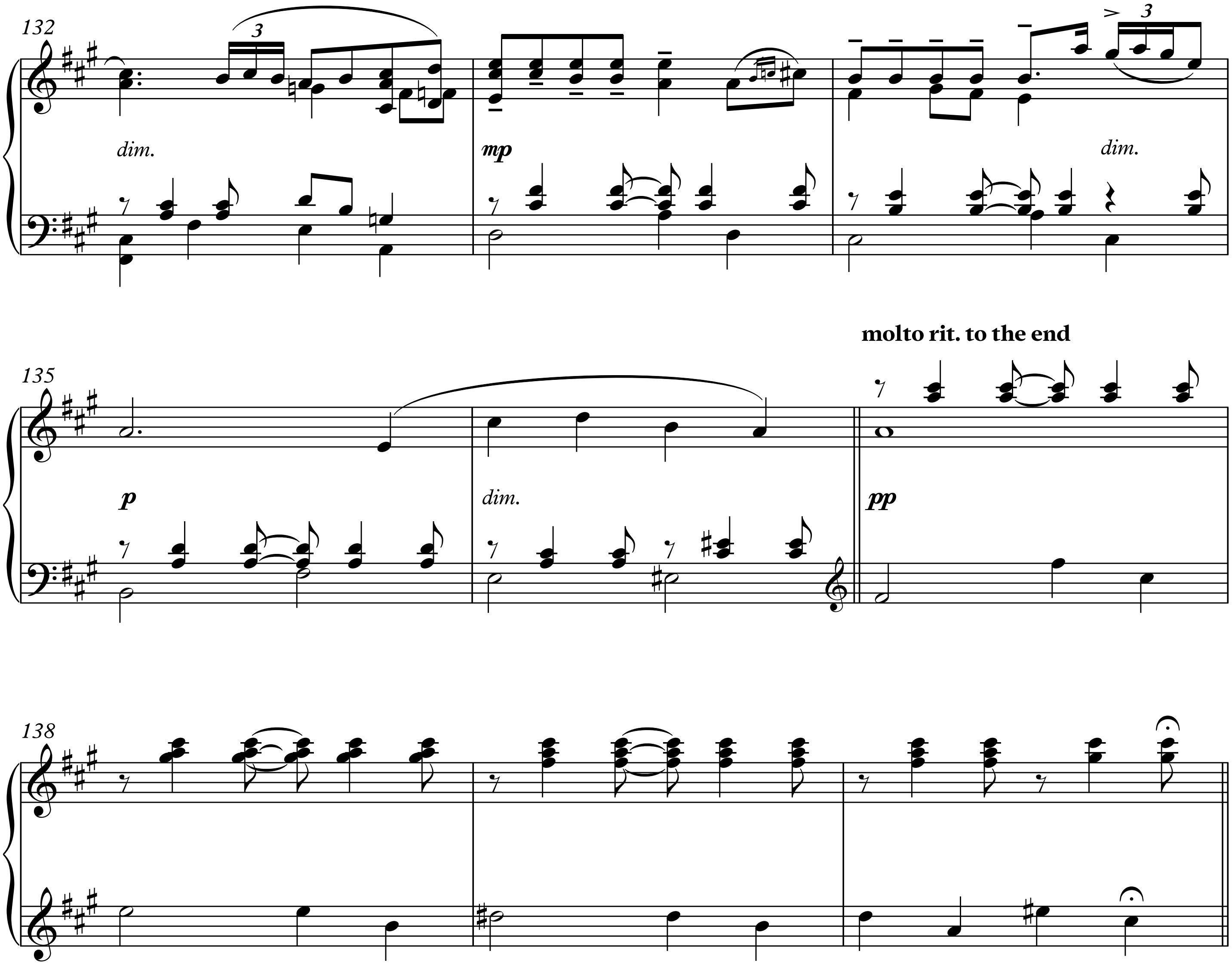

sub. pp
cresc.
sub. pp


82
3
85
3
3
mf
*
88
3
p
91
rit. . . . . a tempo
pp
95
99

*pay attention to the accidentals here!


102
3
105
107
rit. . . . . a tempo
cresc.
mf
110
3
cresc.
113
ff dim.
f
dim.


117
mf
120
f
mf
3
123
3
3
f
mf
126
3
cresc.
f
129
3
3
cresc.
RH
ff

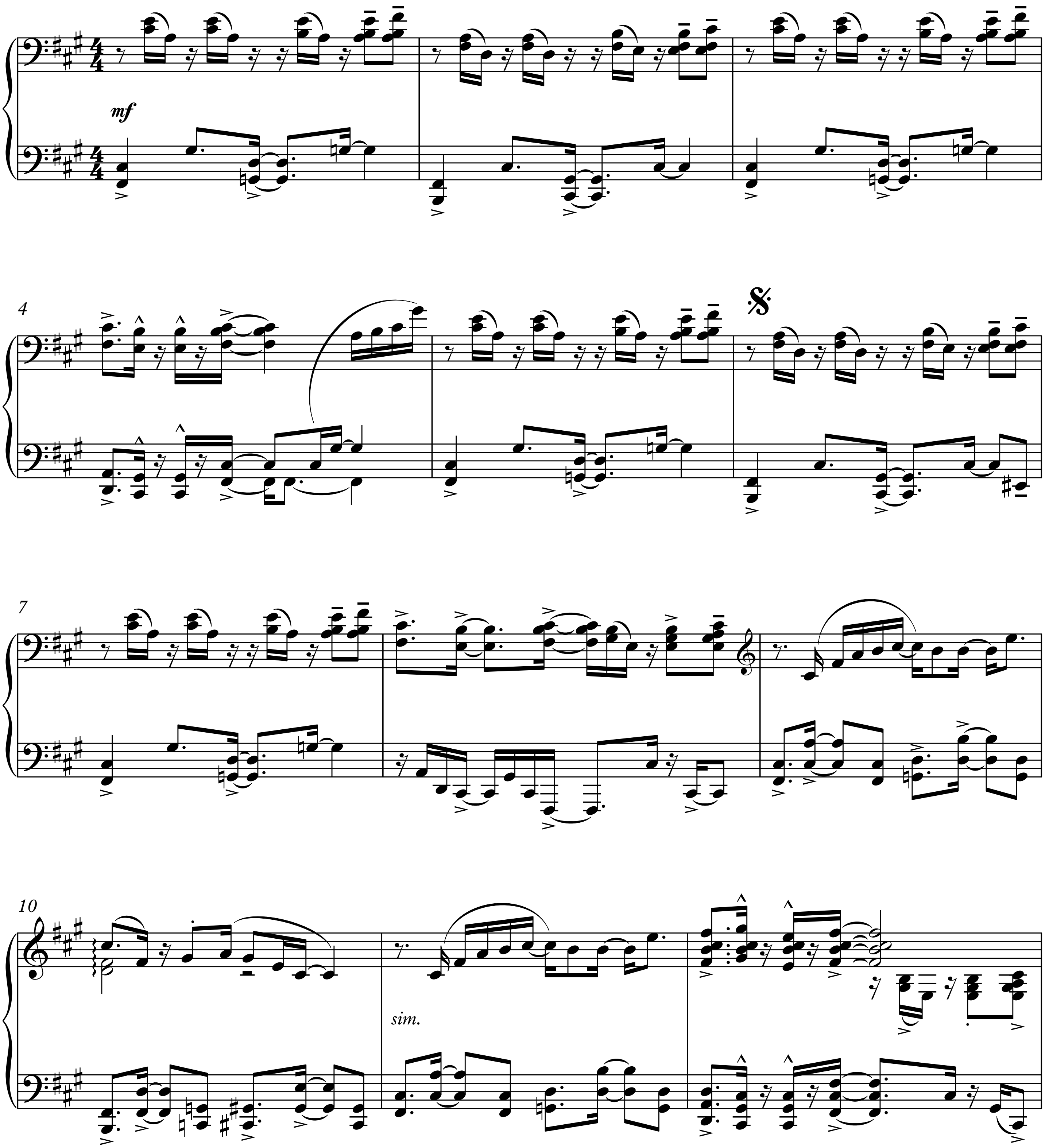

132
3
dim.
mp
3
dim.
molto rit. to the end
135
p
dim.
pp
138

segue to Rude Buster

Rude Buster

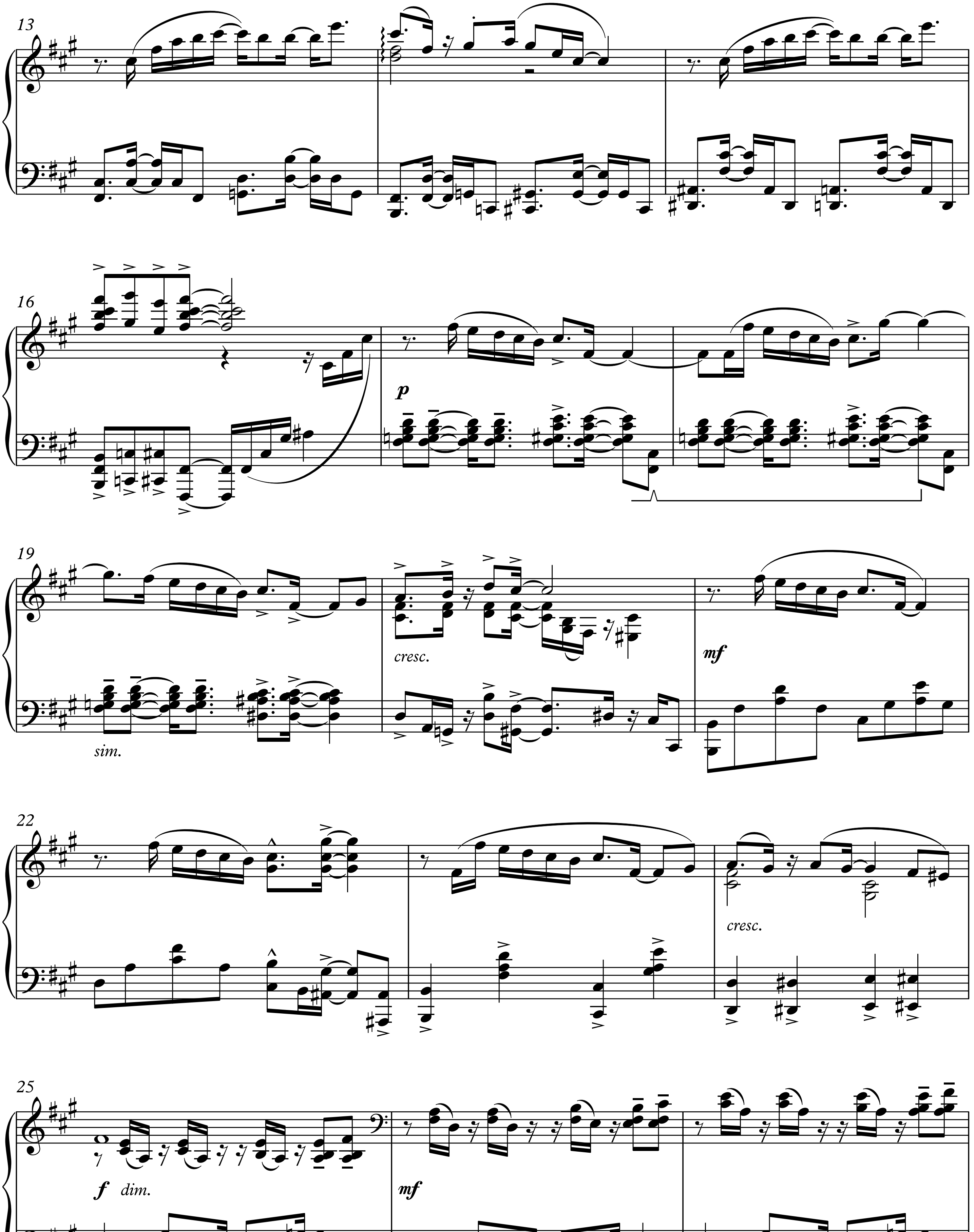
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

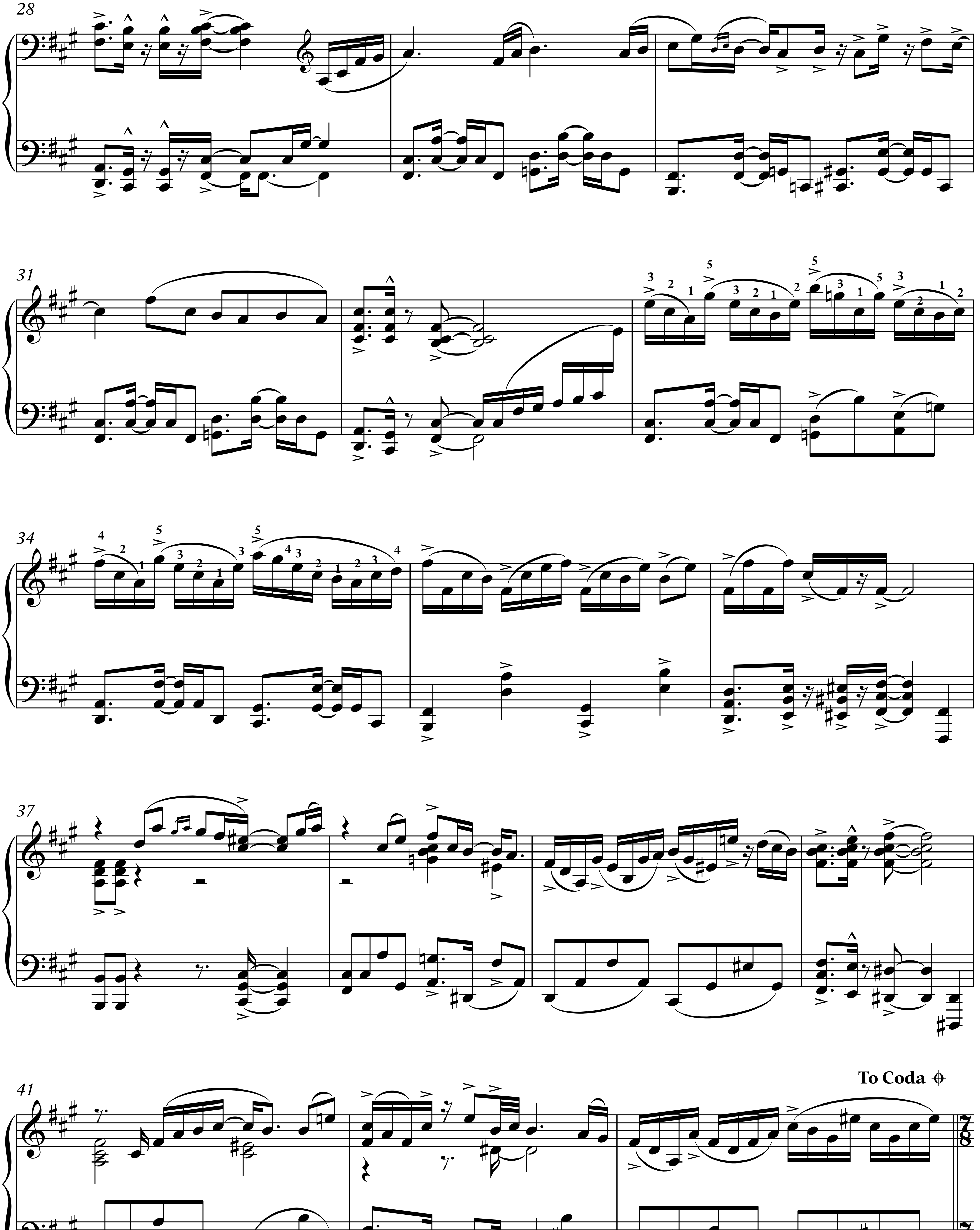
Bright, Always On Top of the Beat ♩ = 130

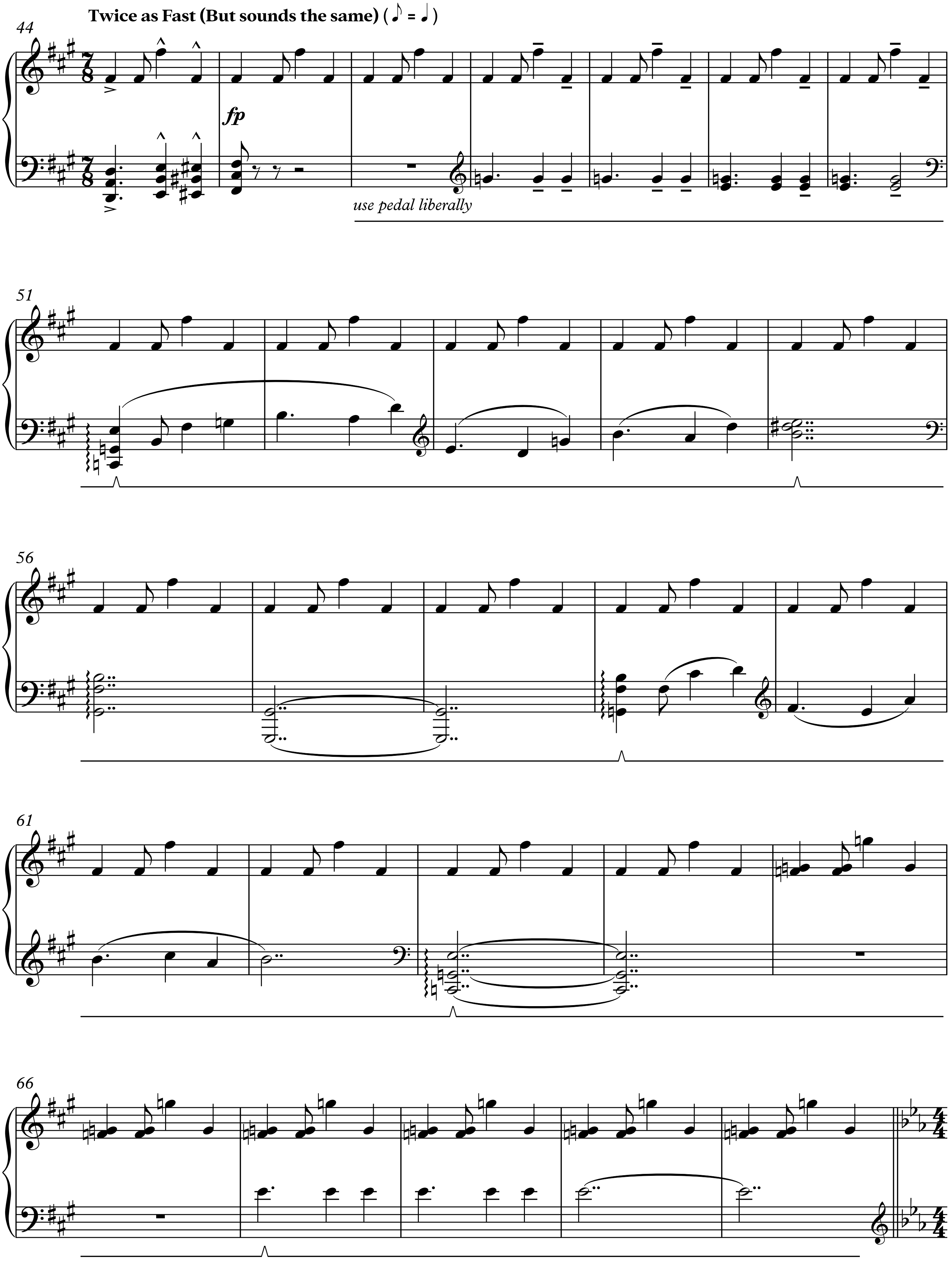


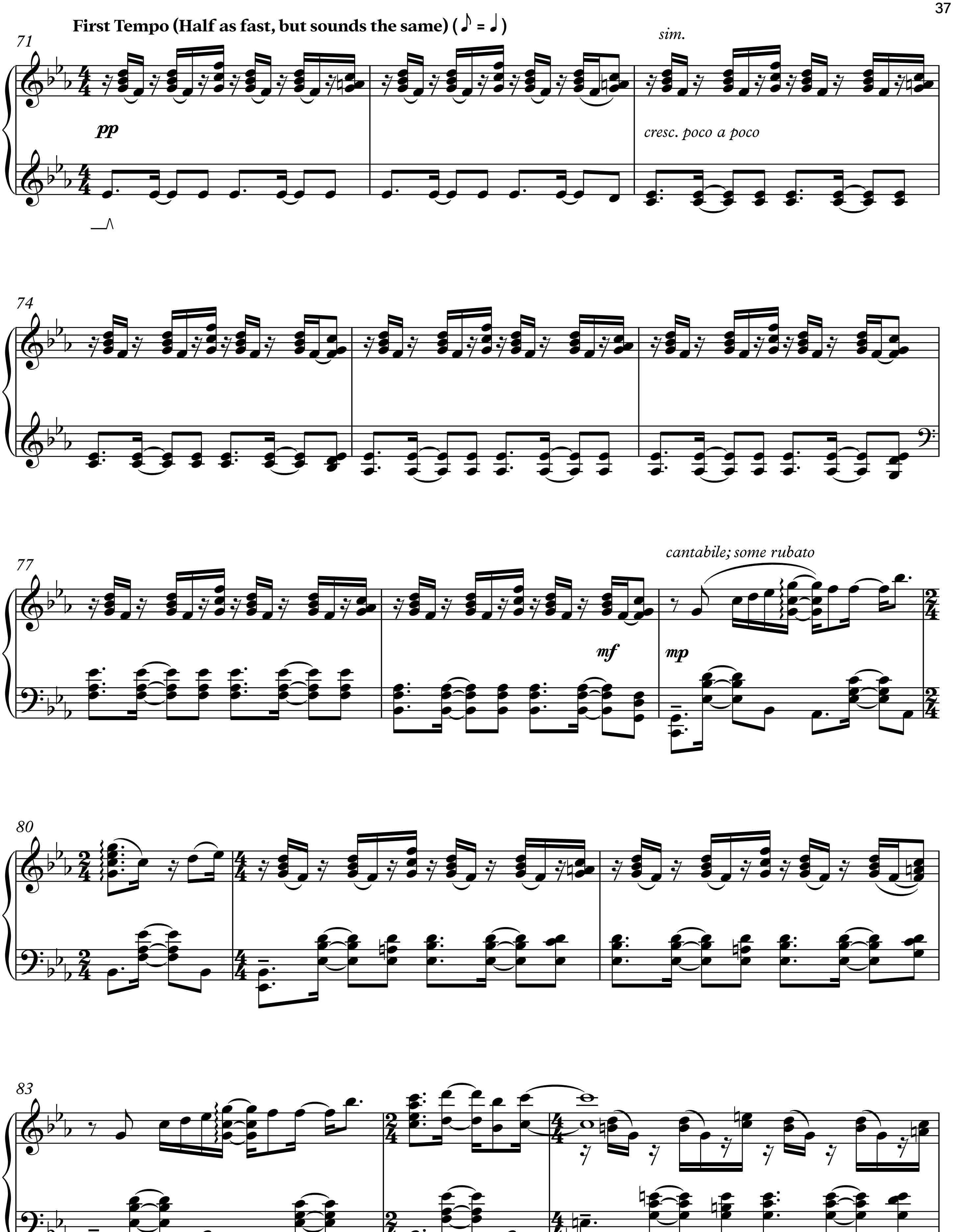
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

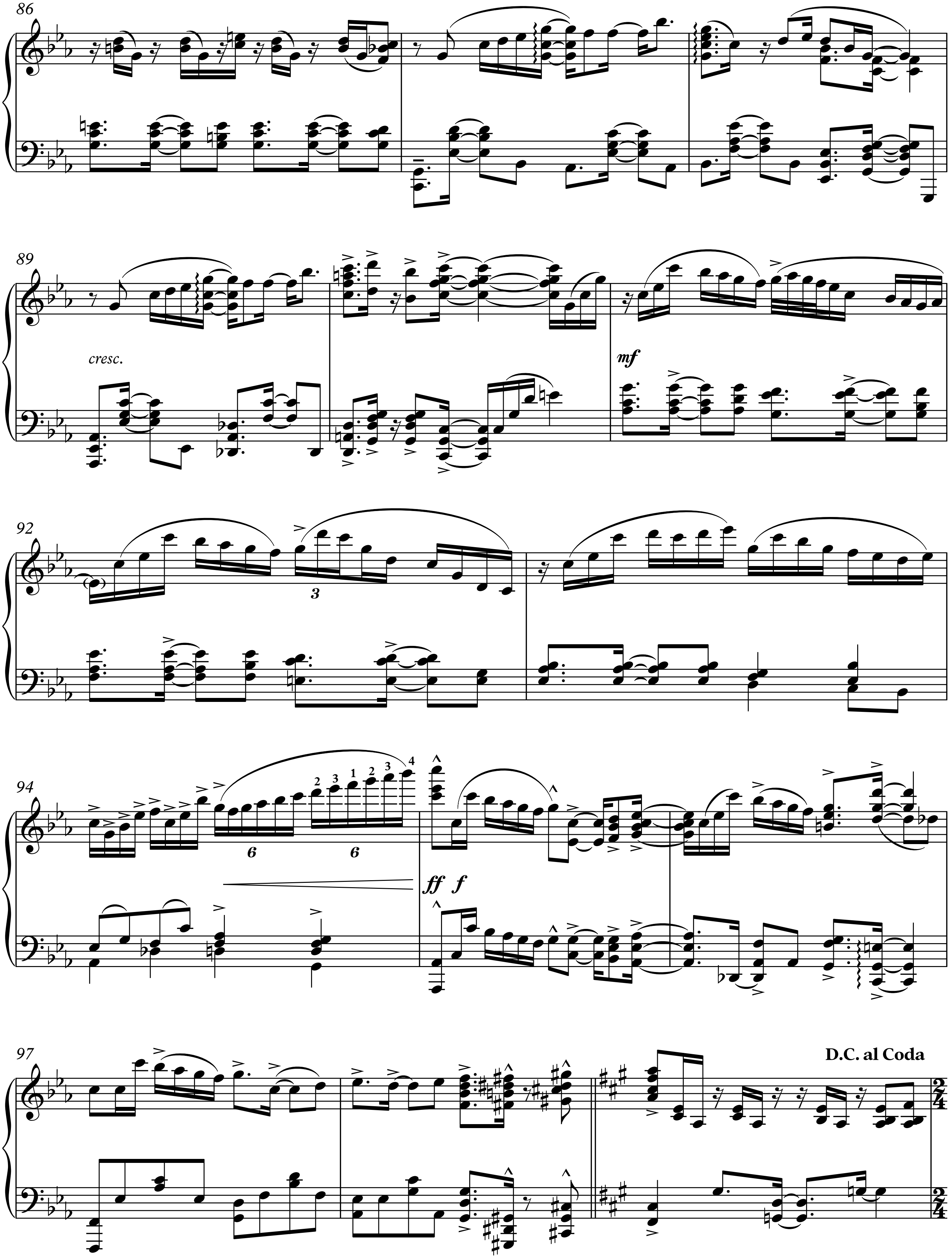
back to contents ⮌

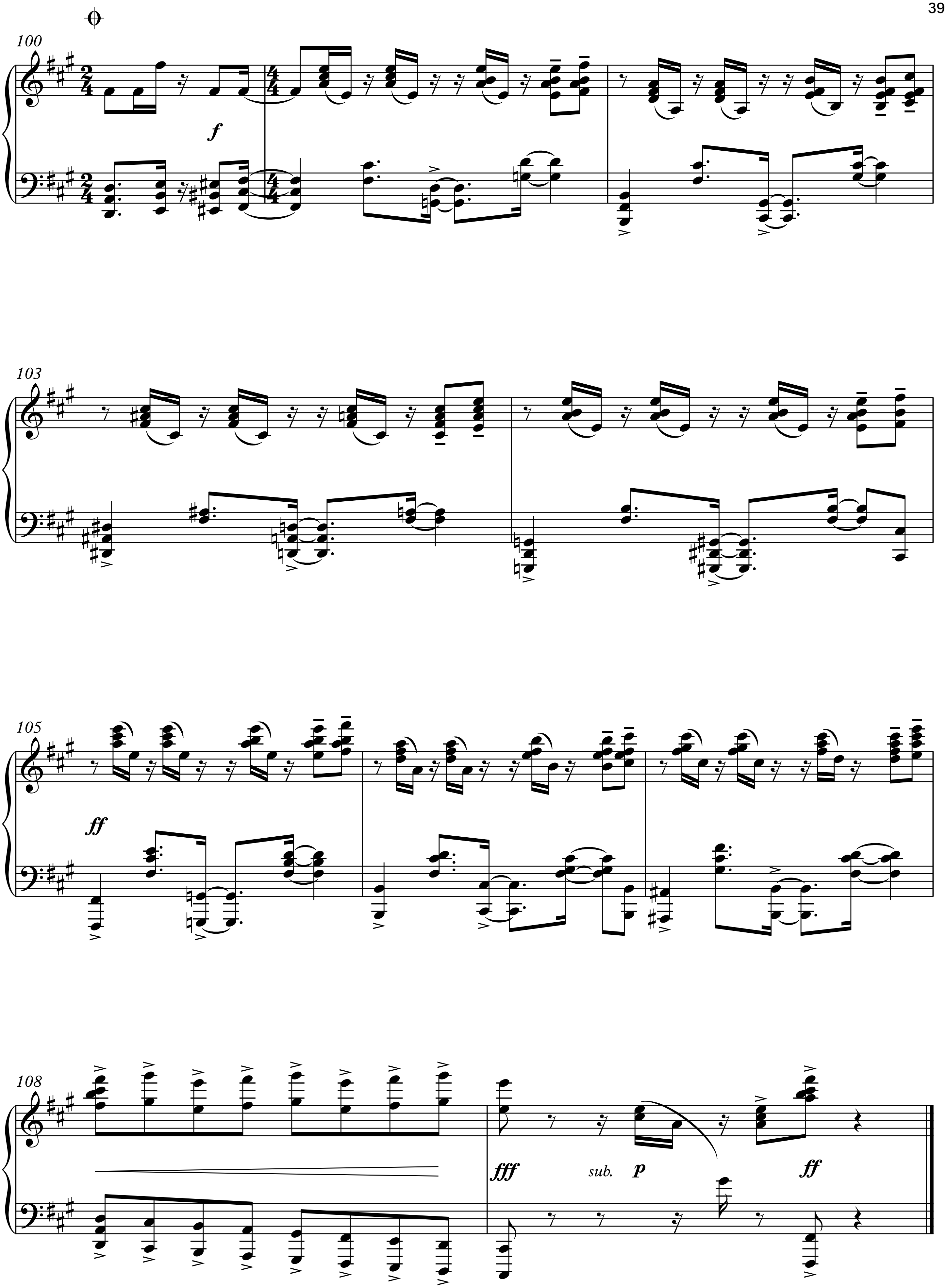

13
16
p
19
sim.
cresc.
mf
22
cresc.
25
f
dim.
mf


To Coda ϕ


Twice as Fast (But sounds the same) (♪ = ♩)
44
7/8
fp
use pedal liberally
51
56
61
66
4/4

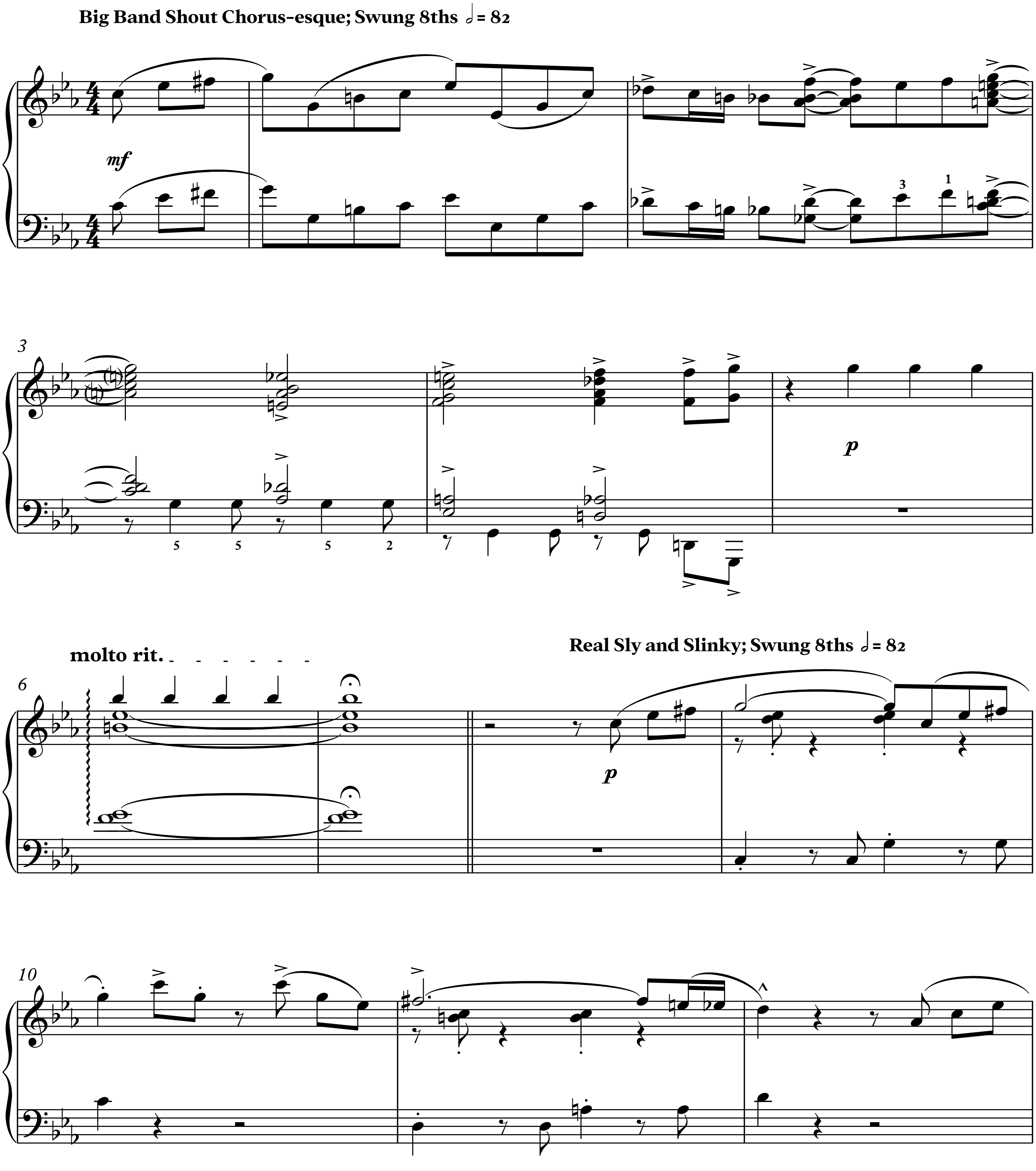

First Tempo (Half as fast, but sounds the same) (♪ = ♩)
71
sim.
pp
cresc. poco a poco
74
77
cantabile; some rubato
mf
mp
80
83


cresc.
mf
2 3 1 2 3 4
ff
f
D.C. al Coda


100
f
103
105
ff
108
fff
sub. p
ff

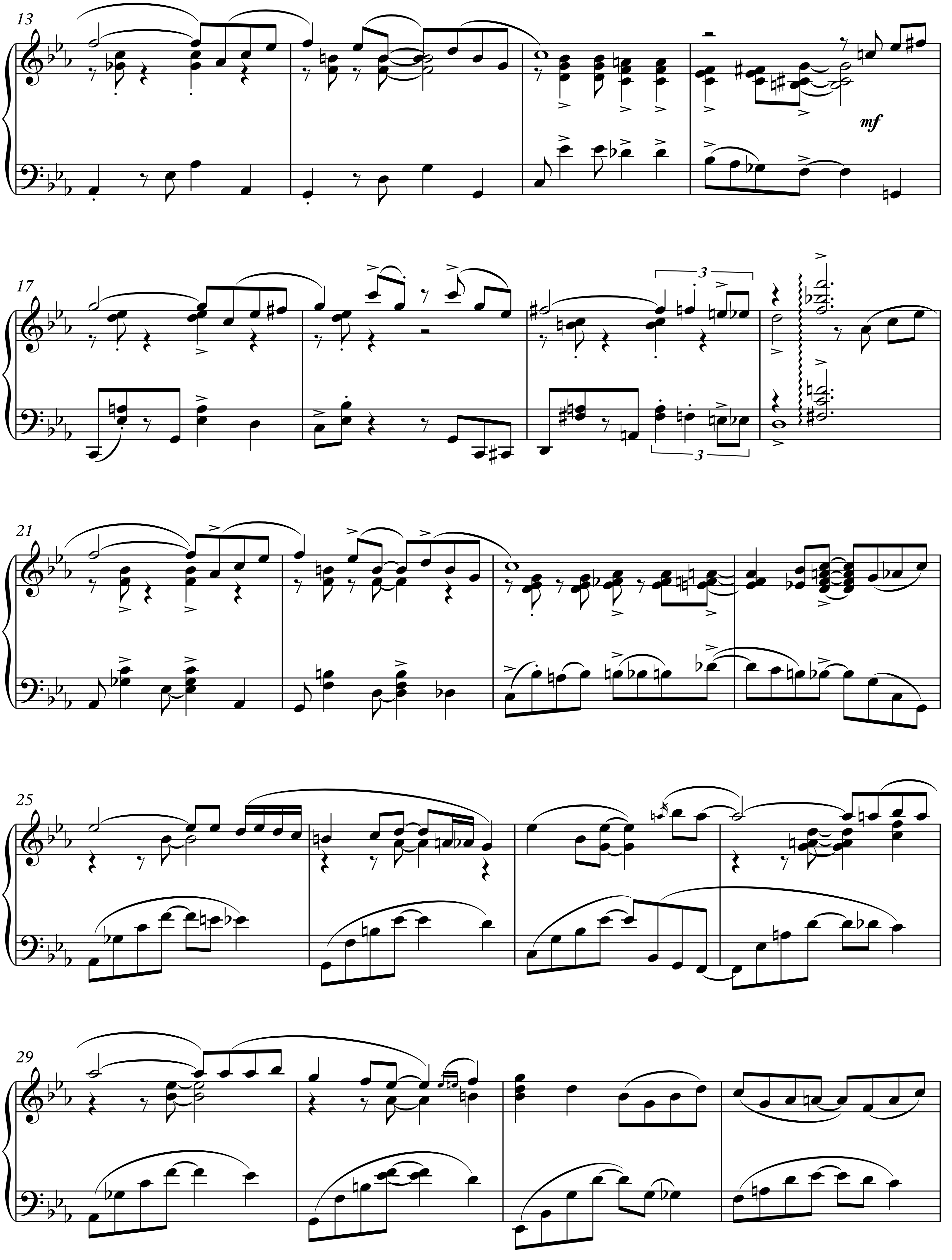
Lancer

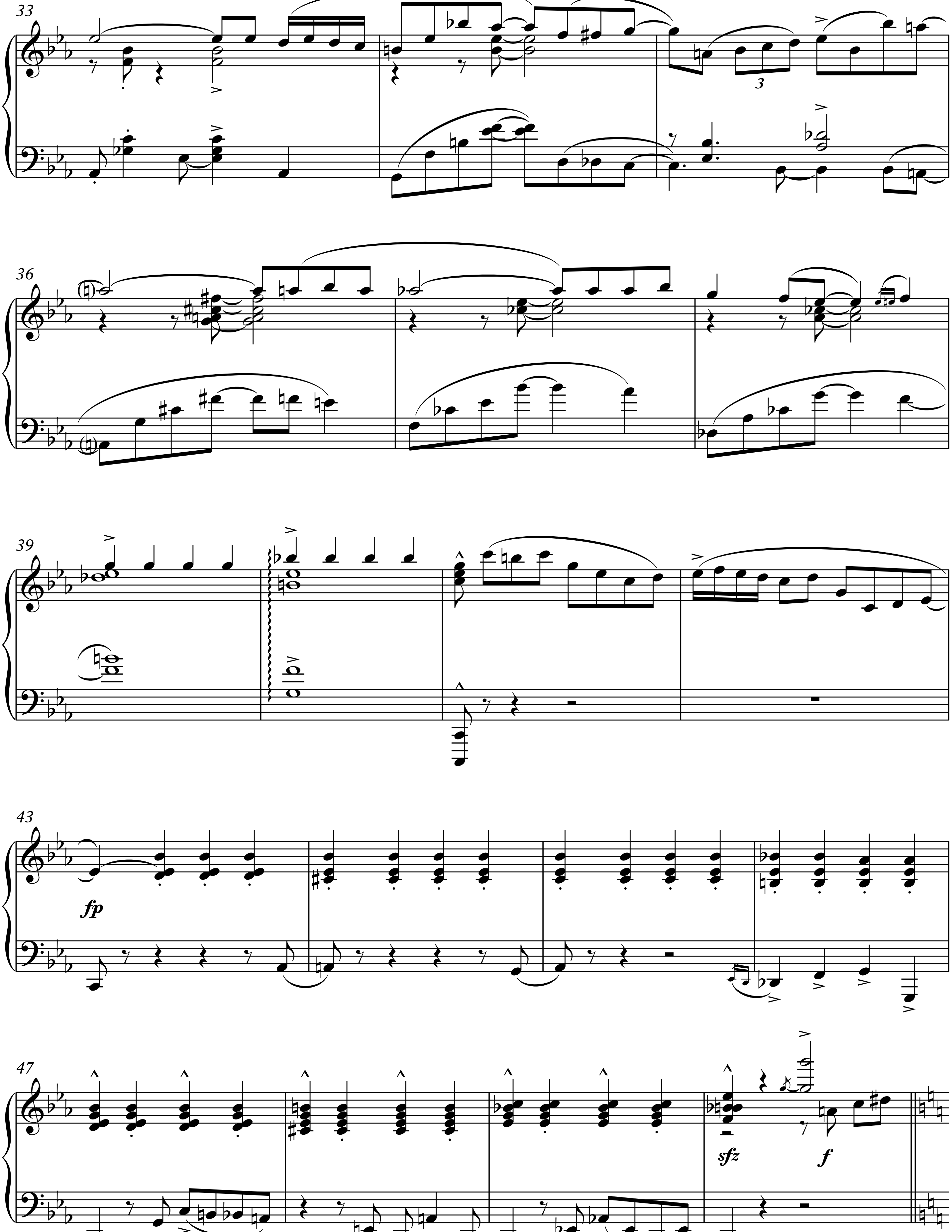
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

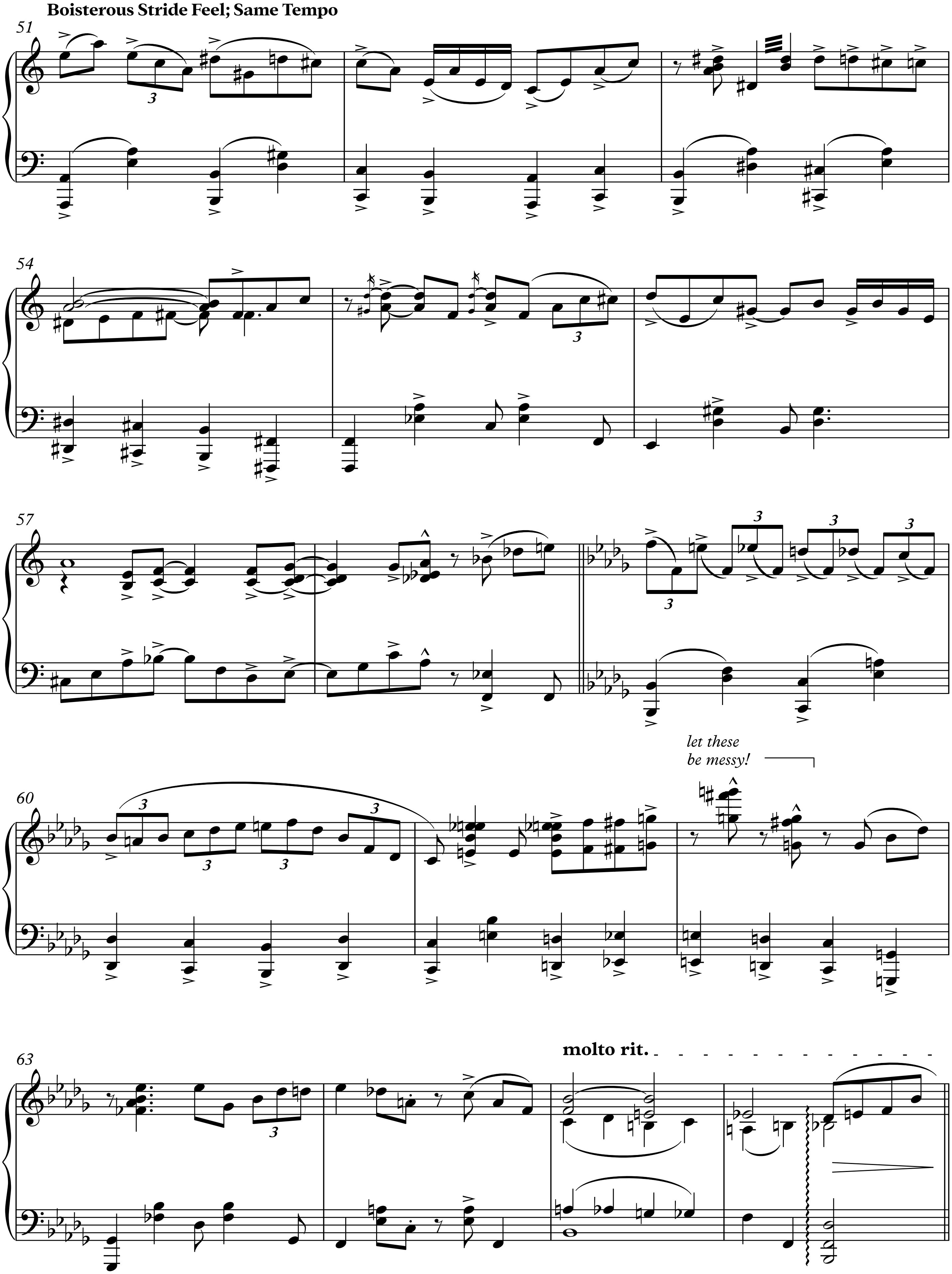

Big Band Shout Chorus-esque; Swung 8ths 𝅗𝅥 = 82
mf
3
1
3
5
5
5
2
p
molto rit.
6
Real Sly and Slinky; Swung 8ths 𝅗𝅥 = 82
p
10

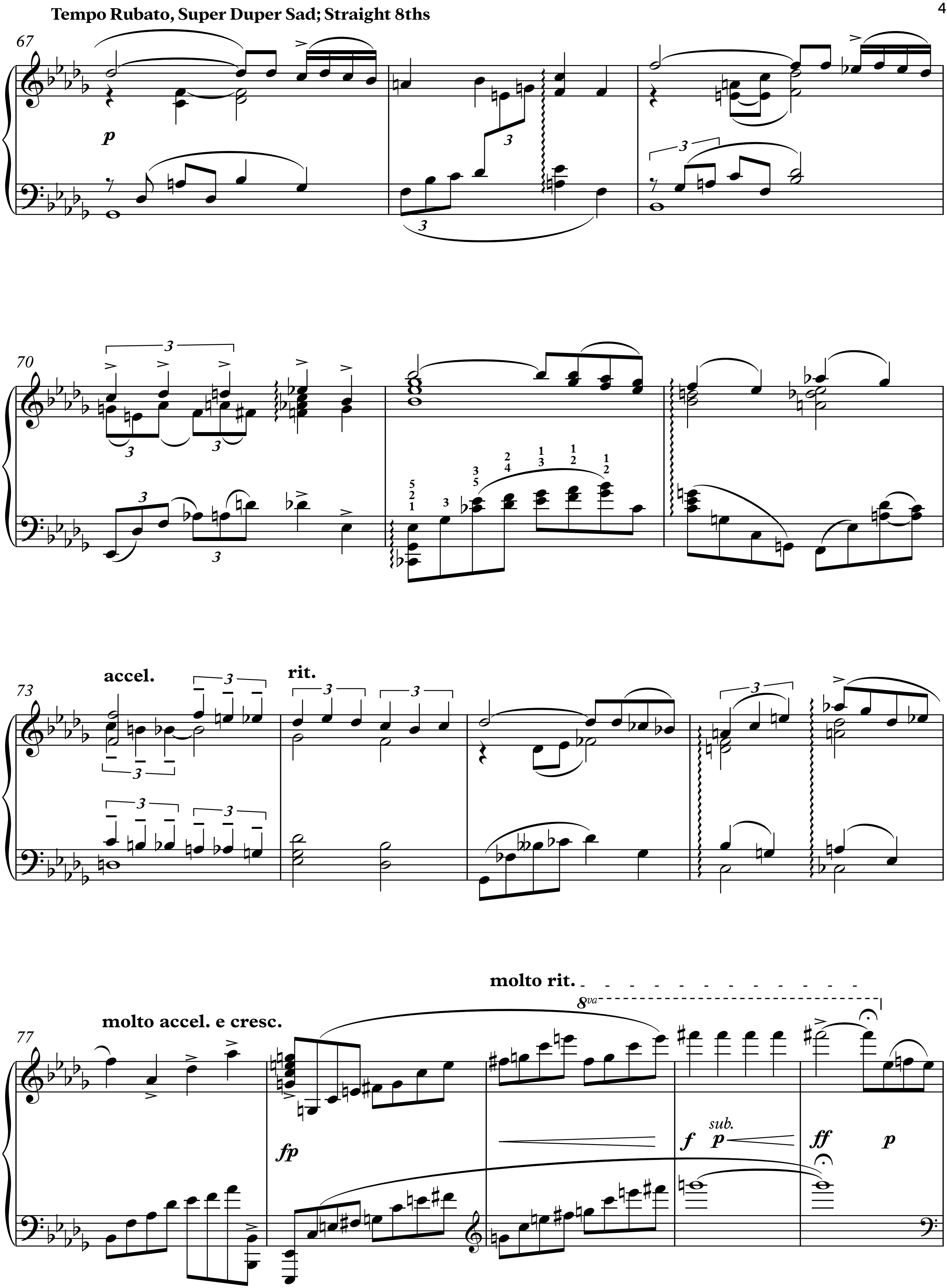
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

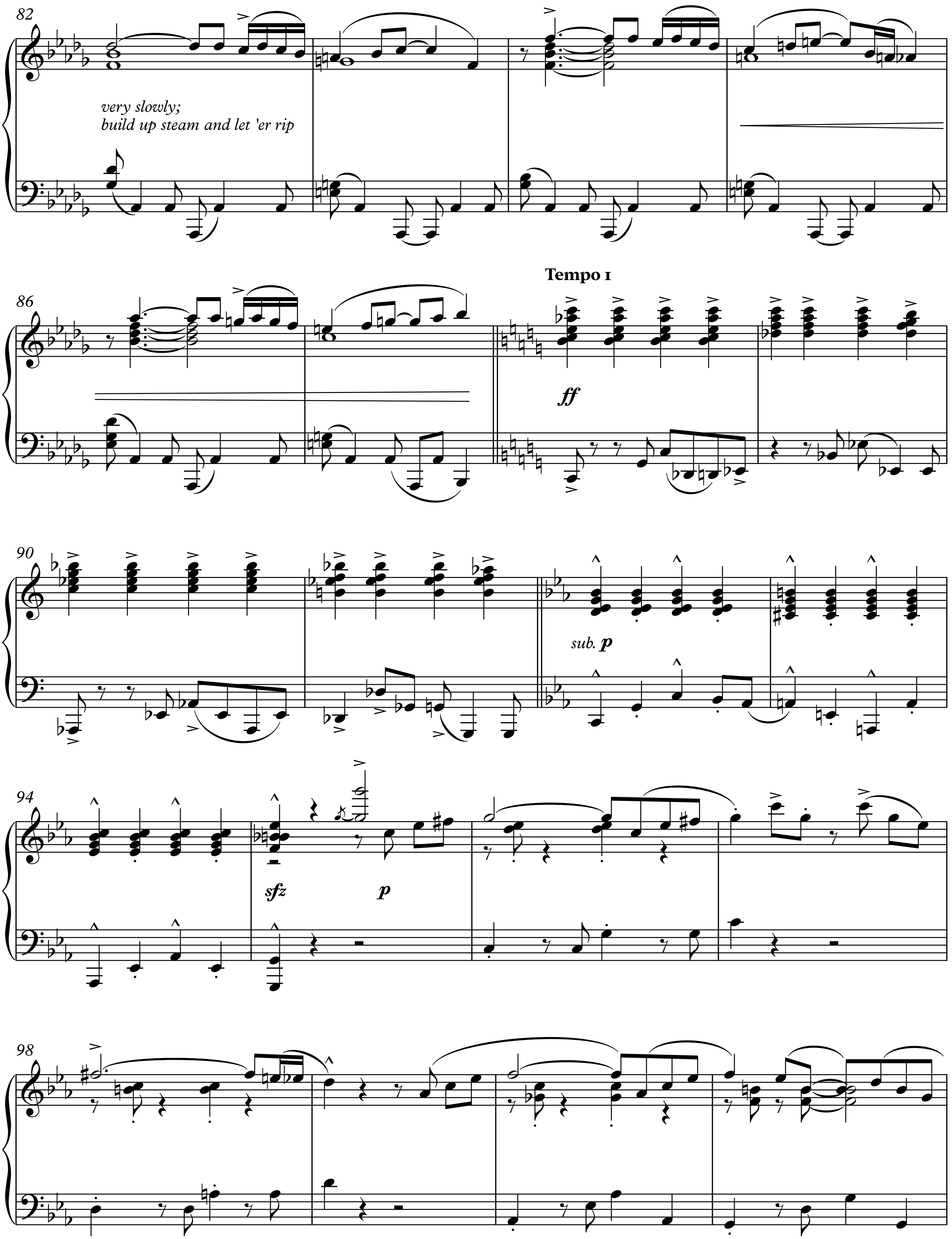
back to contents

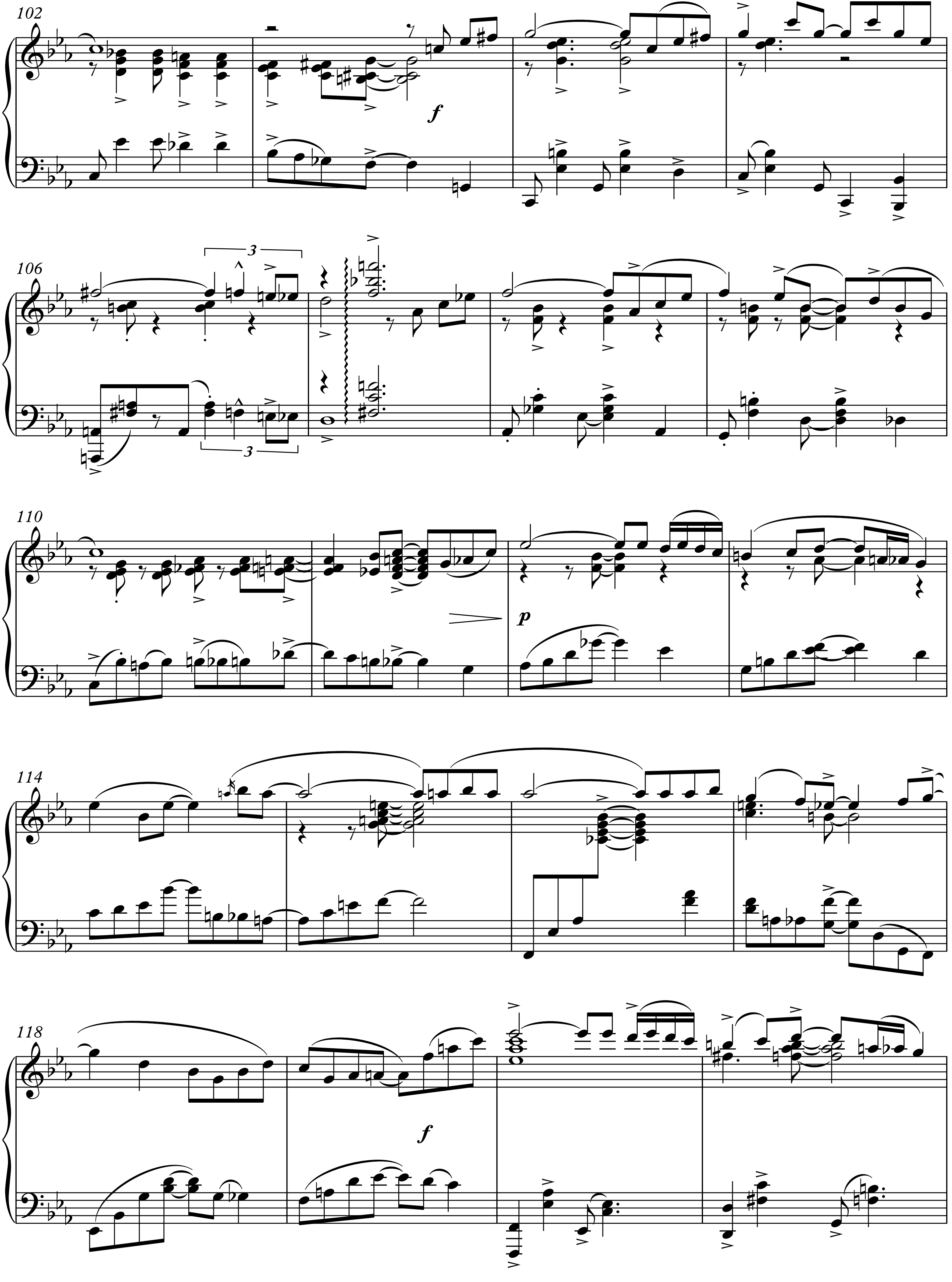

mf

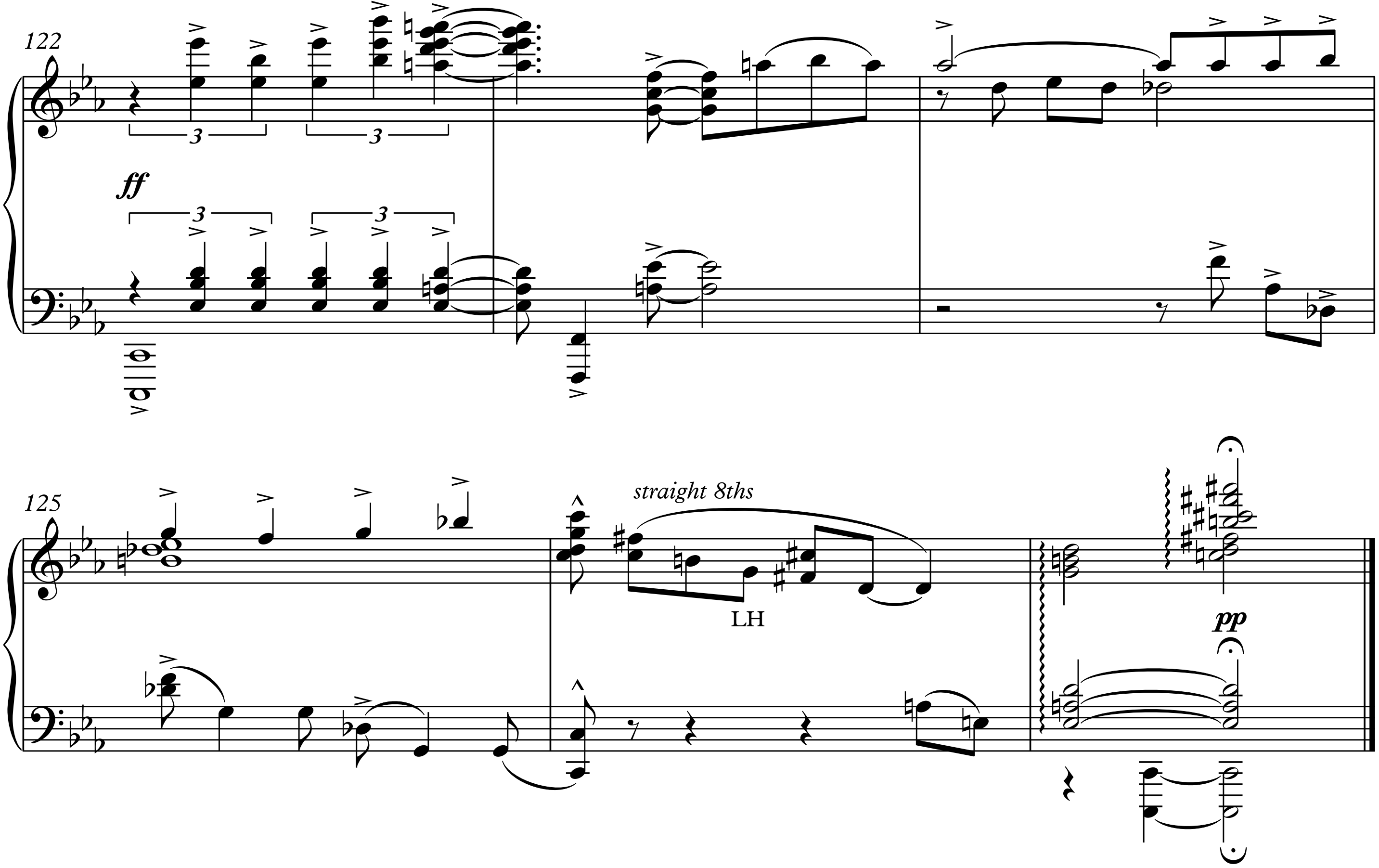

fp
sfz
f


Boisterous Stride Feel; Same Tempo
let these
be messy!
molto rit.


Tempo Rubato, Super Duper Sad; Straight 8ths
67
p
3
70
3
73
accel.
rit.
3
77
molto accel. e cresc.
molto rit.
8va
fp
f
sub.
p
ff
p


82
very slowly;
build up steam and let 'er rip
86
Tempo I
ff
90
sub. p
94
sfz
p
98

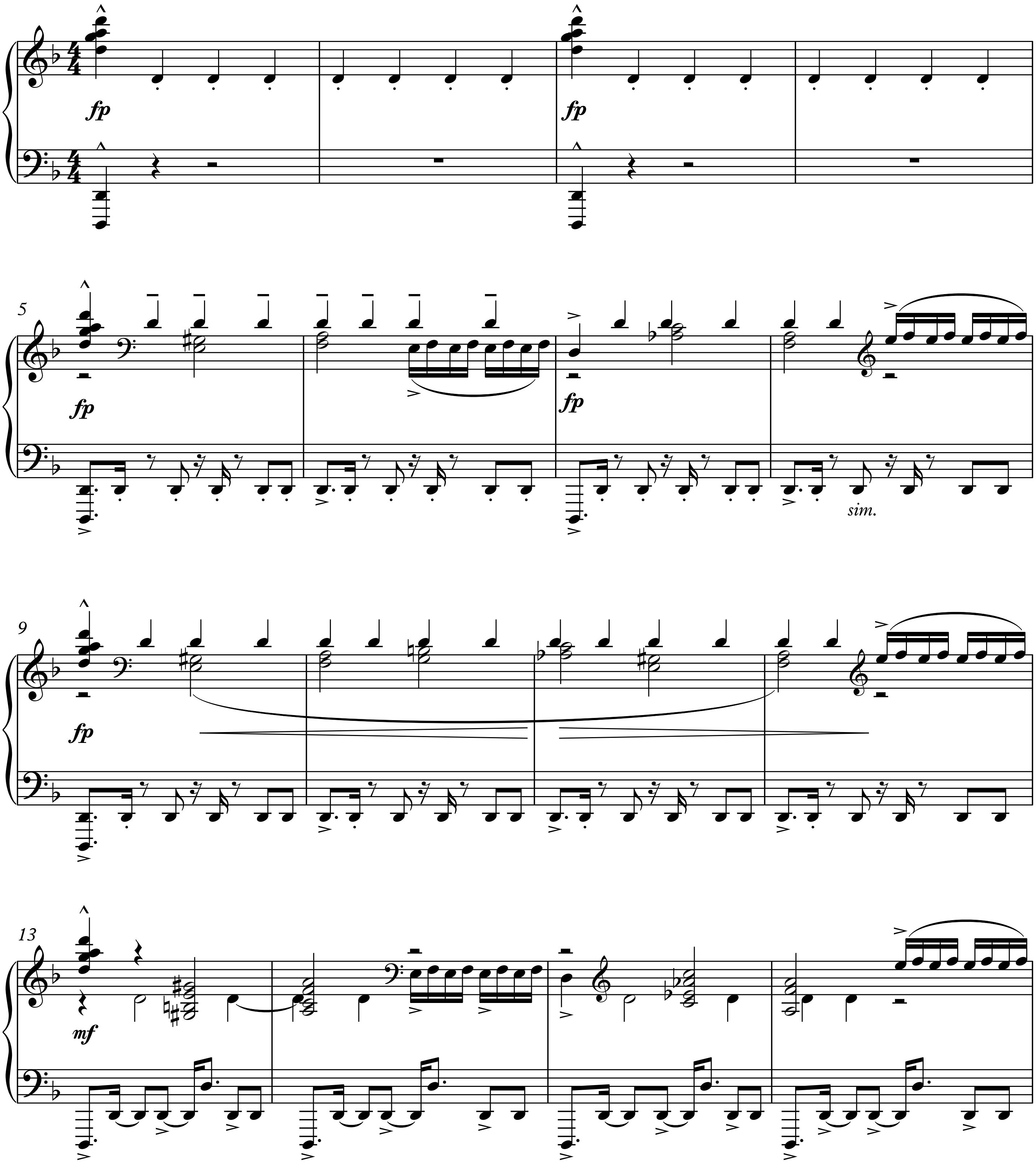

f
p
f


122
ff
3
125
straight 8ths
LH
pp

Chaos King

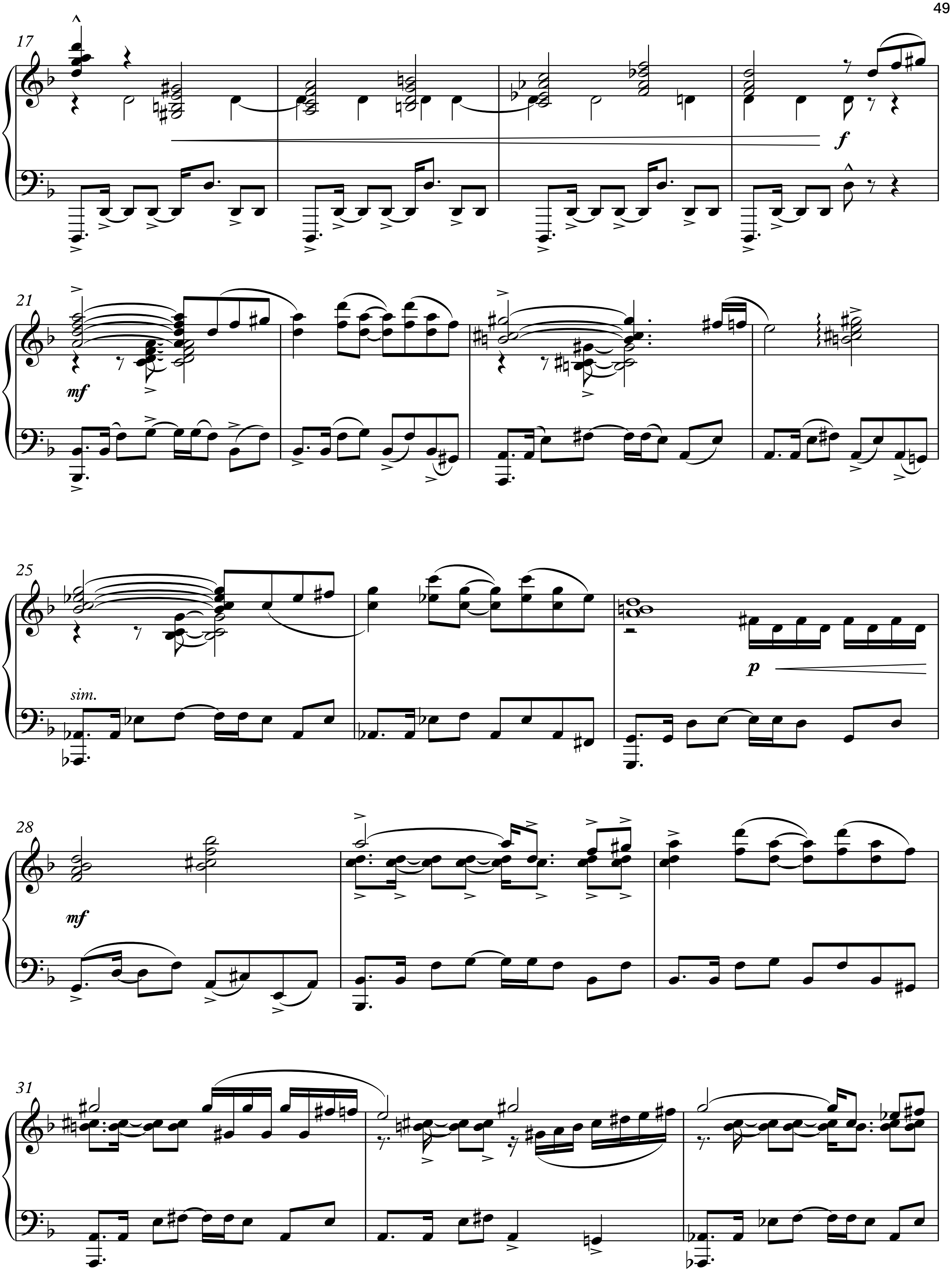
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

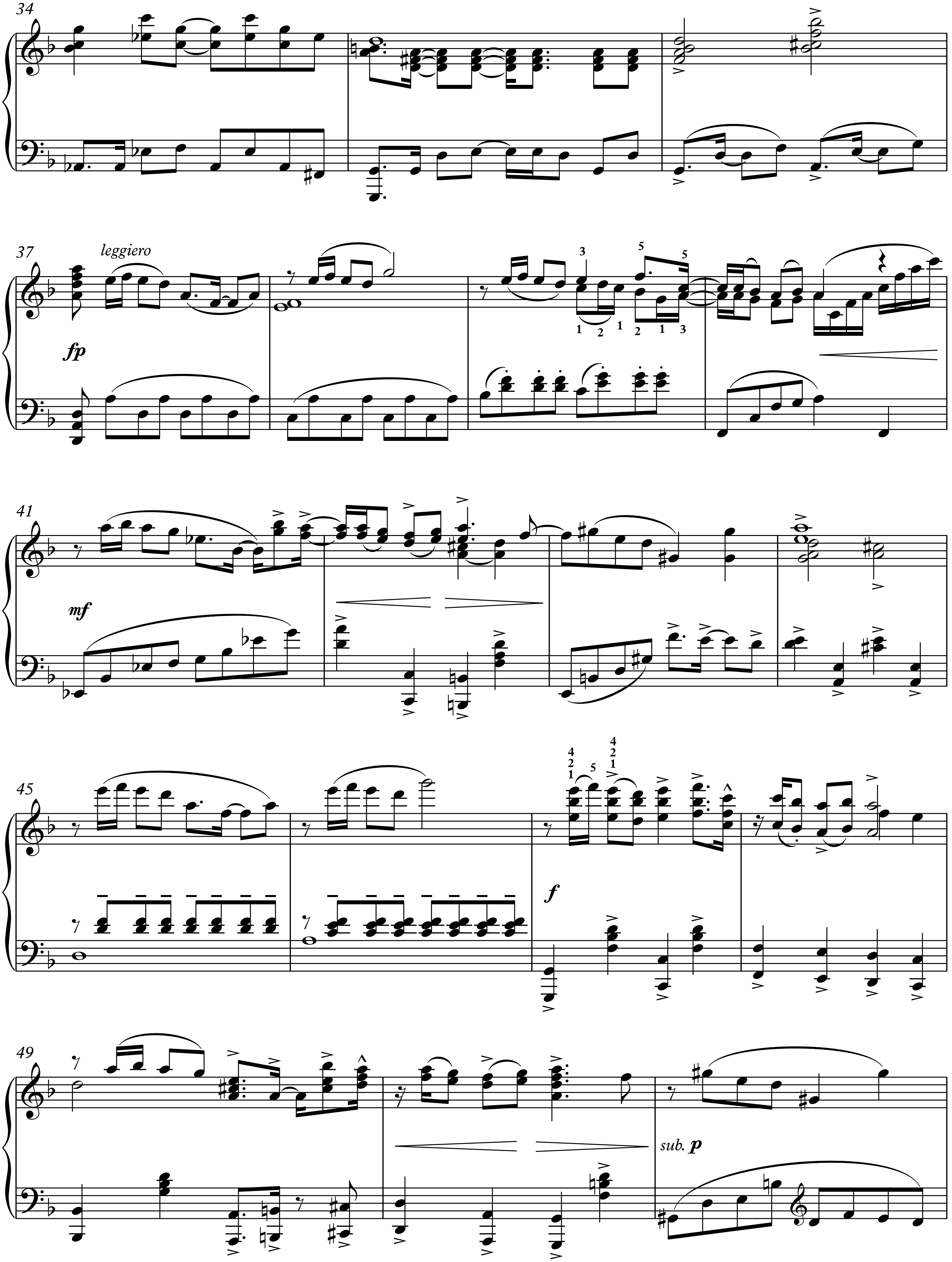
Bright and Slightly Chaotic ♩ = 140

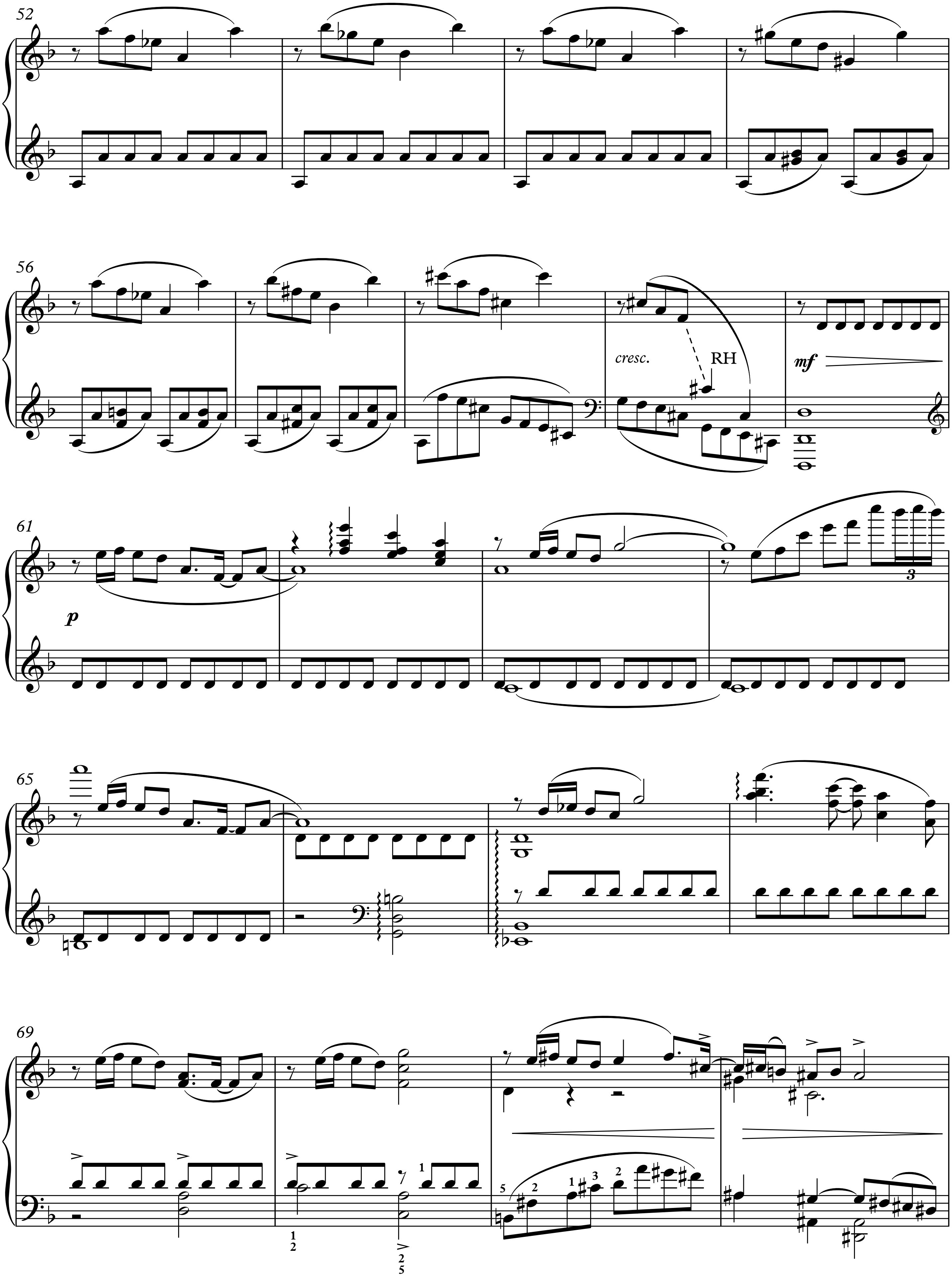


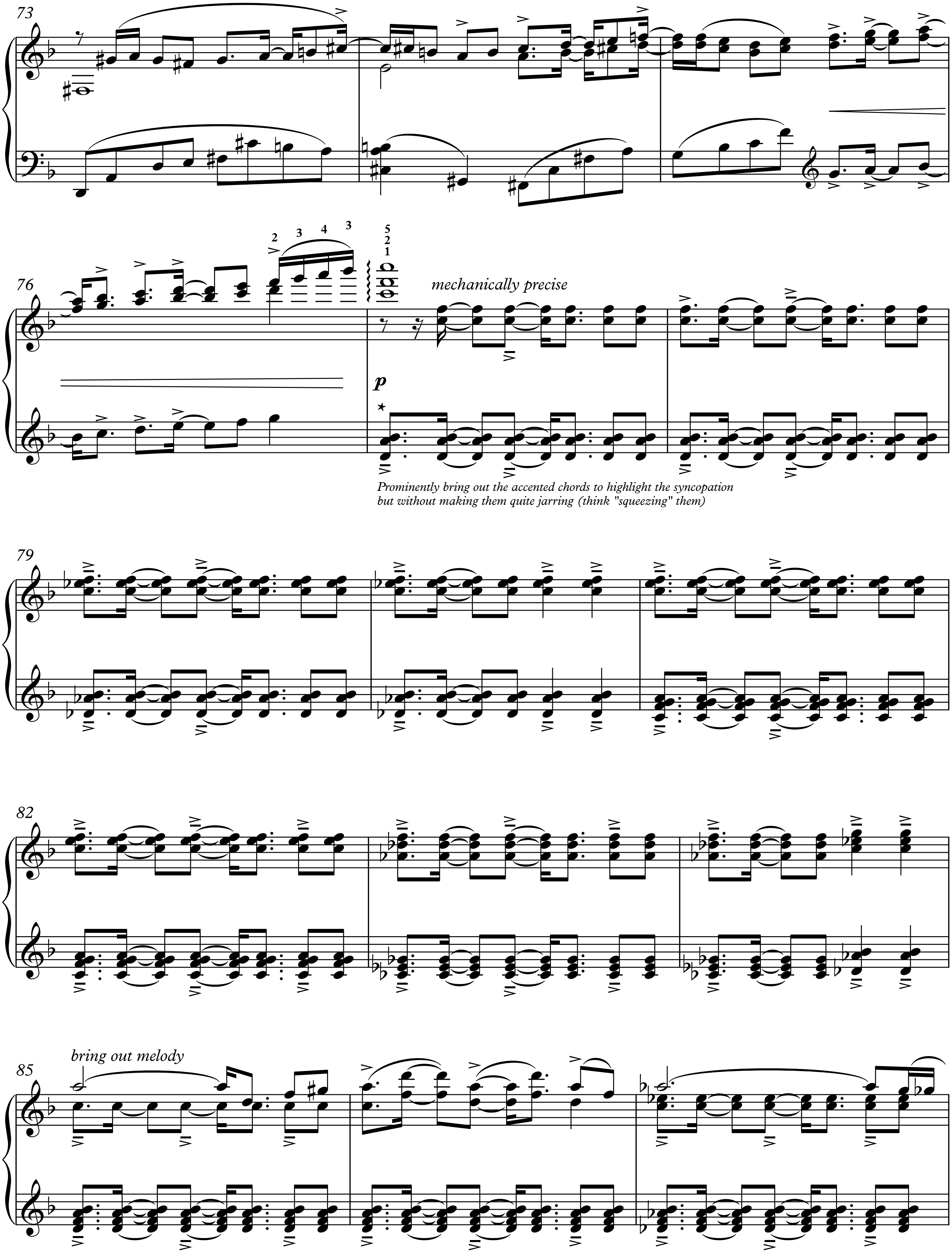
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

back to contents ⮌

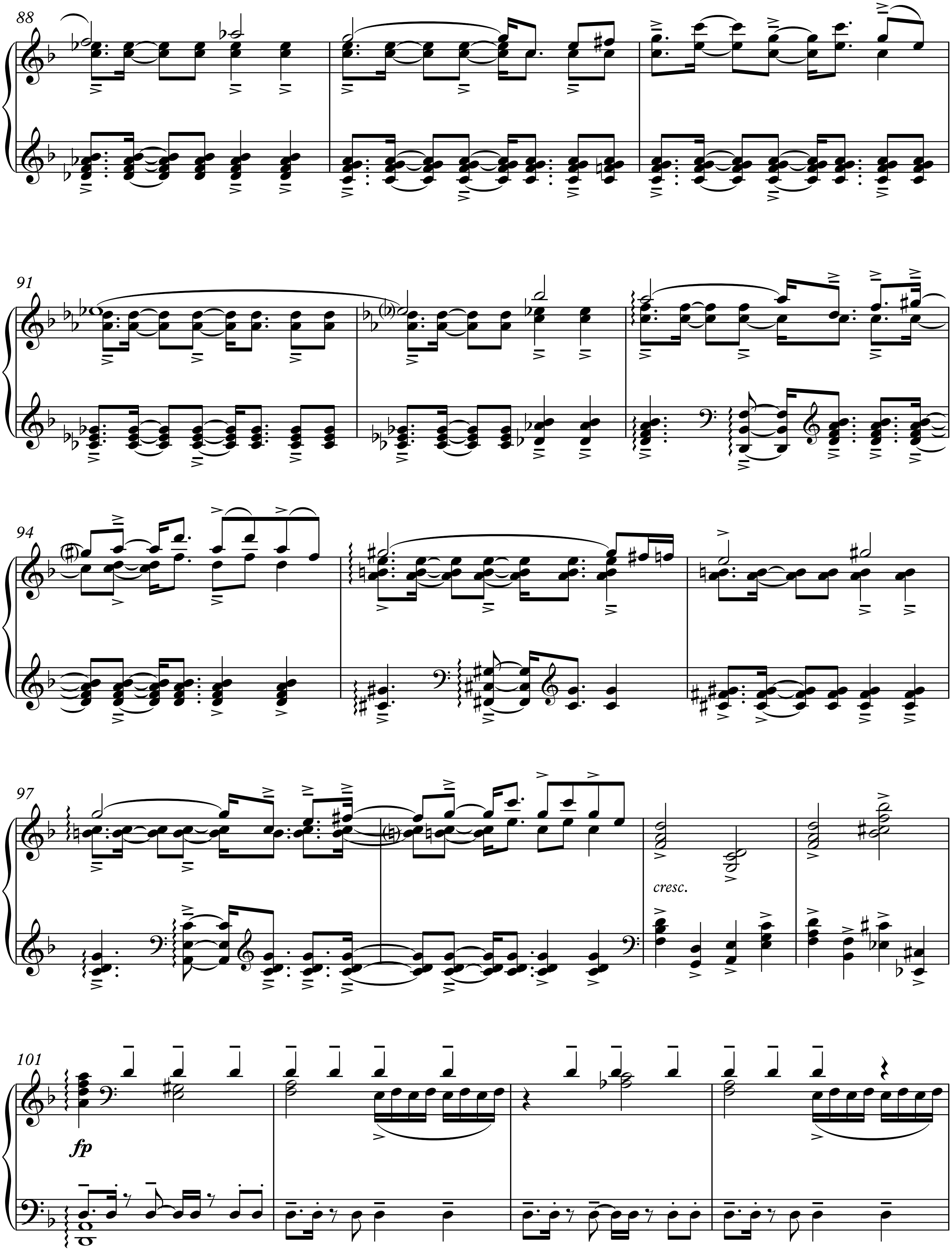

17
f
21
mf
25
sim.
p
28
mf
31

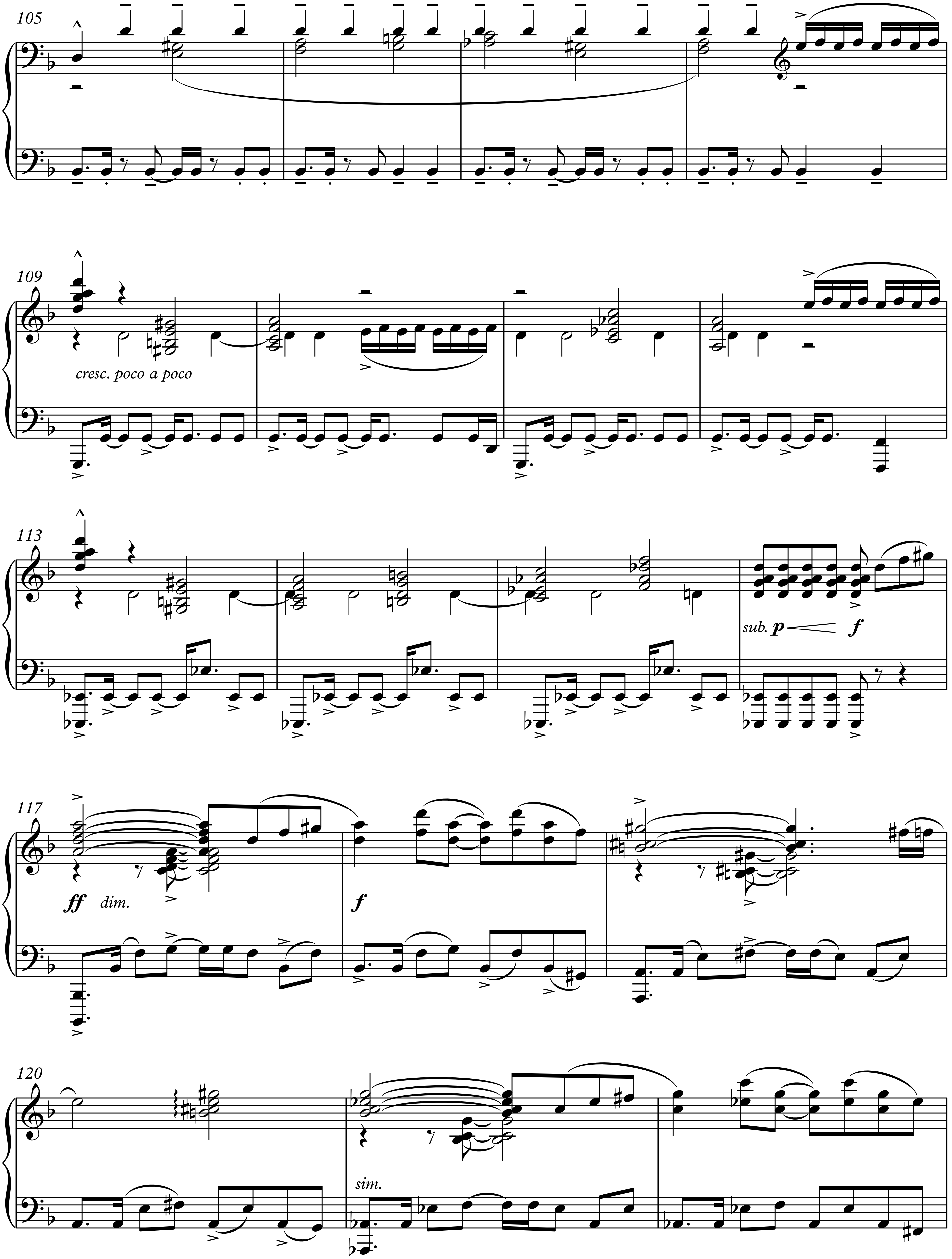

34
37
leggiero
fp
41
mf
45
f
49
sub. p

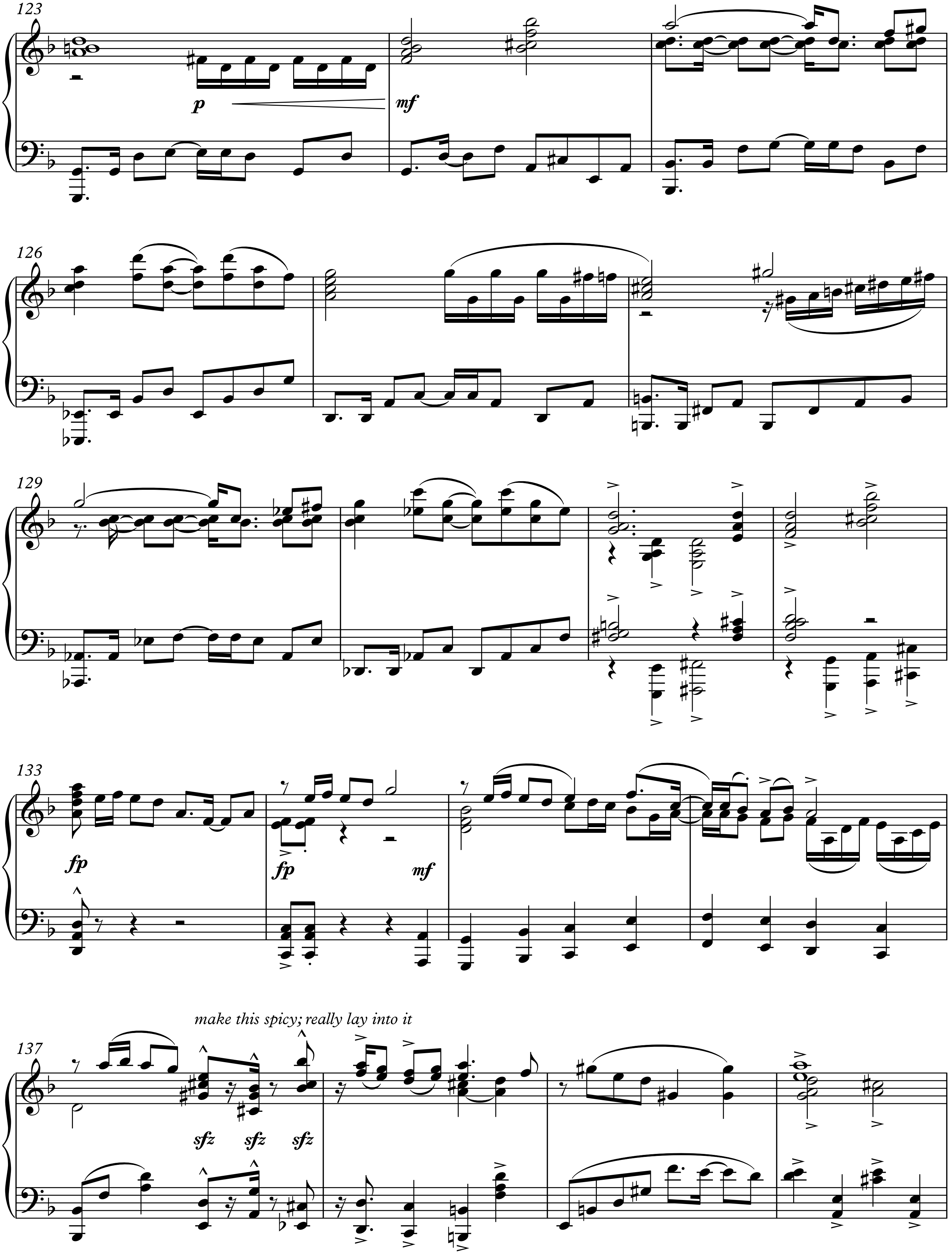

cresc.
RH
mf
p

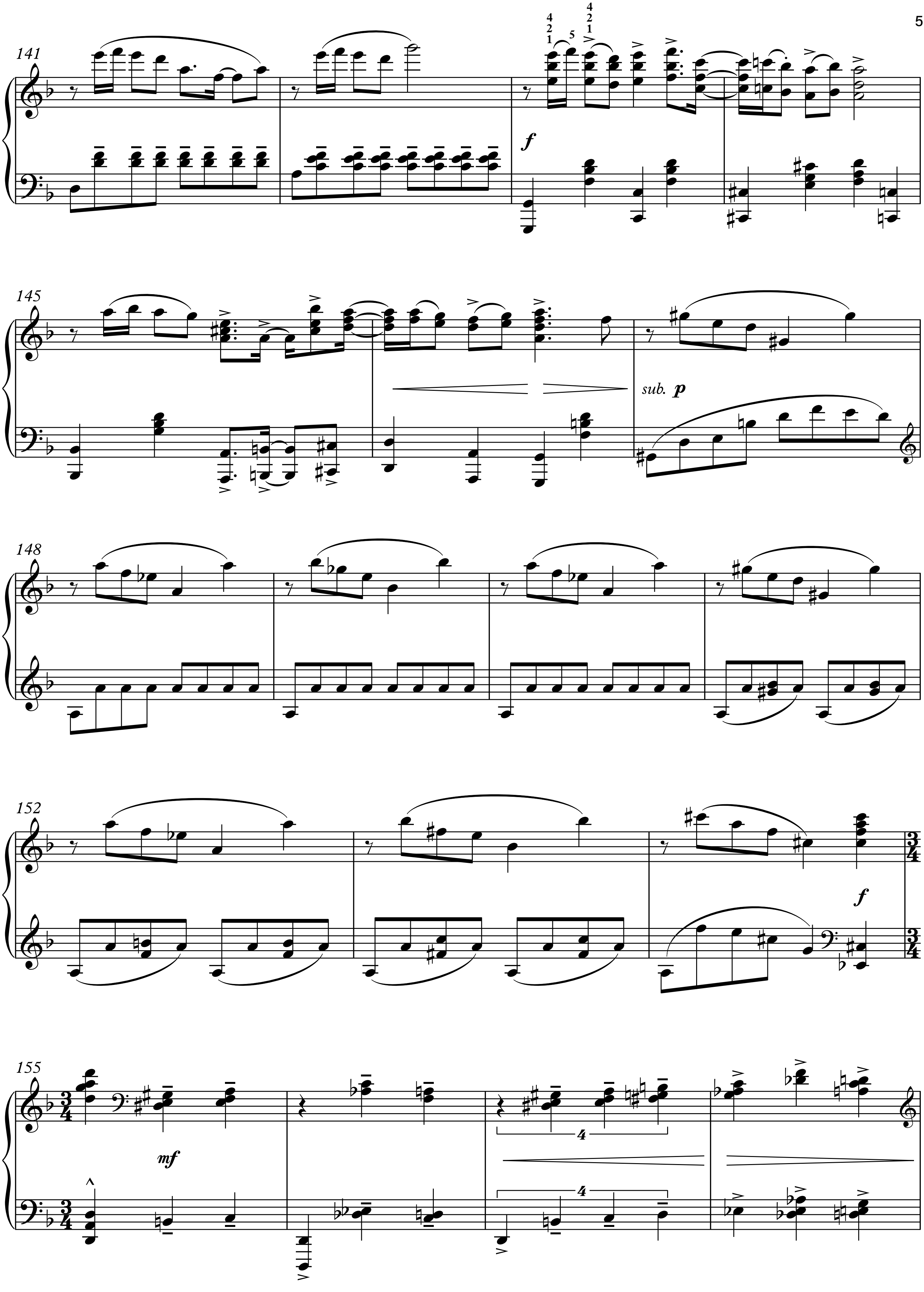

73
76
2 3 4 3
5 2 1
mechanically precise
p
79
82
85
bring out melody

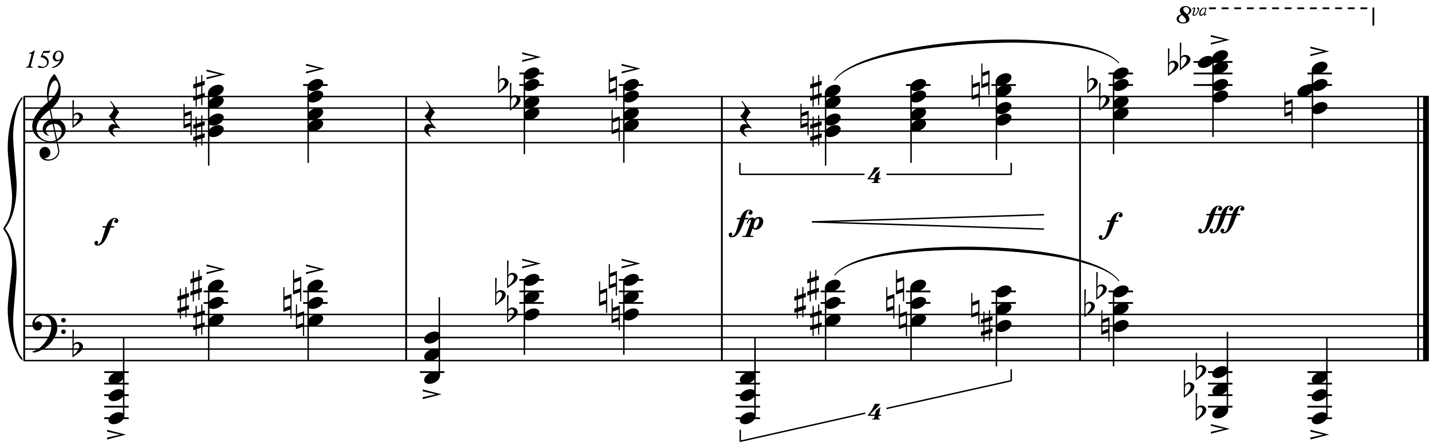
Prominently bring out the accented chords to highlight the syncopation but without making them quite jarring (think "squeezing" them)


cresc.
fp


105
109
cresc. poco a poco
113
sub. p
f
117
ff
dim.
f
120
sim.


123
p
mf
126
129
133
fp
fp
mf
137
make this spicy; really lay into it
sfz
sfz
sfz

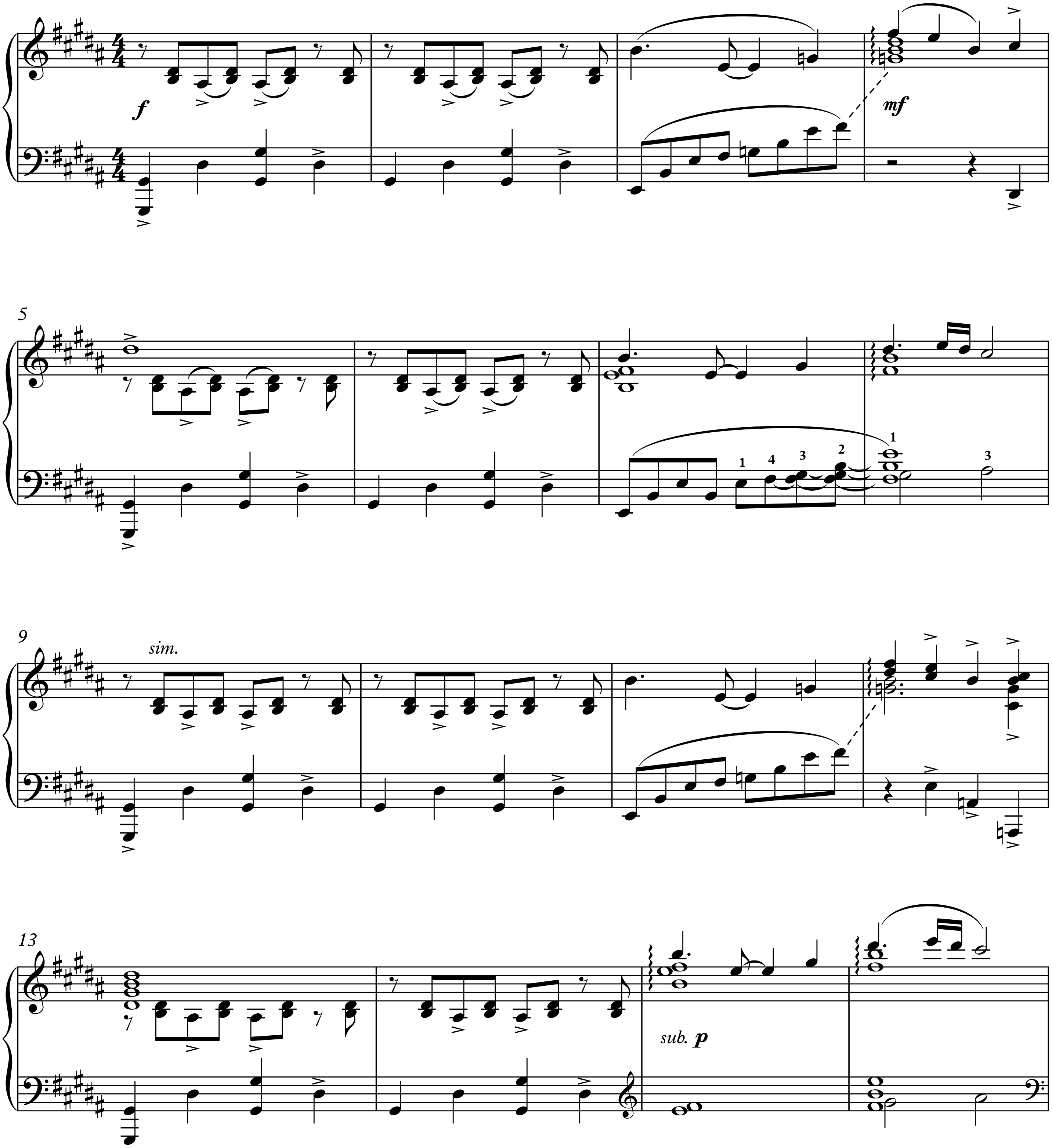

141
145
148
152
155
f
sub. p
f
mf
4
4
4 2 1
5
4 2 1


159
8va
f
fp
4
4
f
fff

THE WORLD REVOLVING

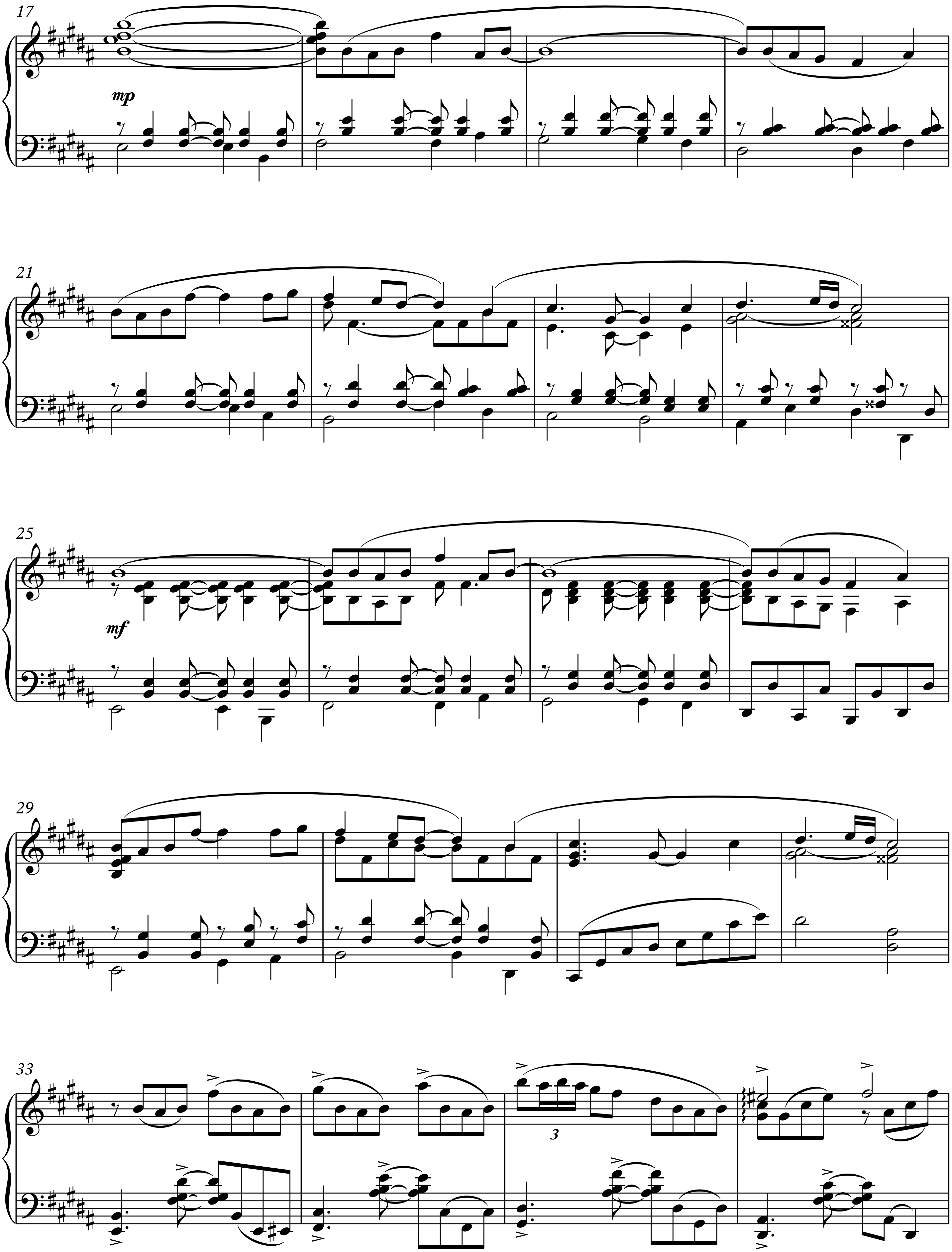
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

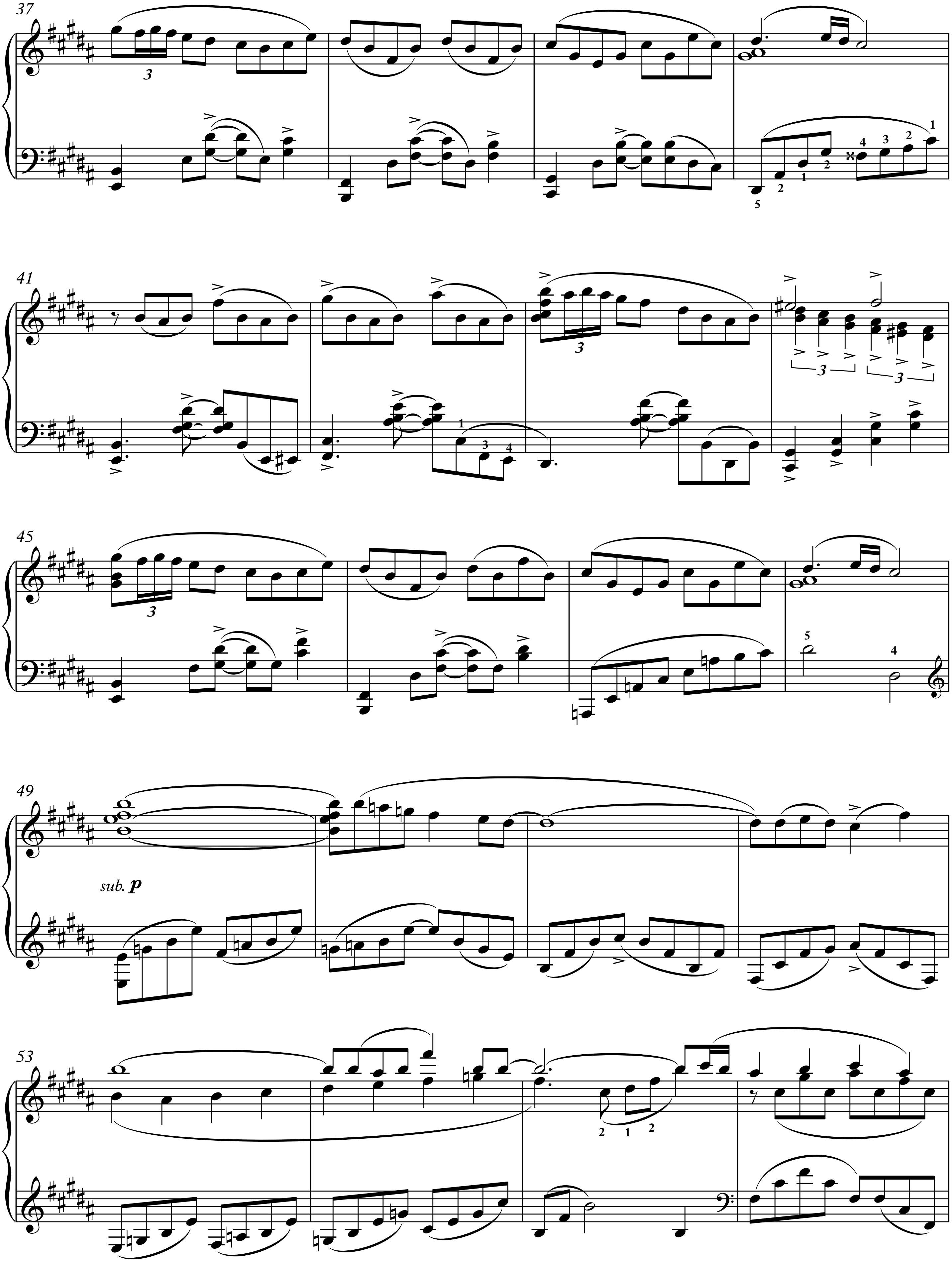
FAST, FAST, CLEVER, CLEVER ♩ = 180

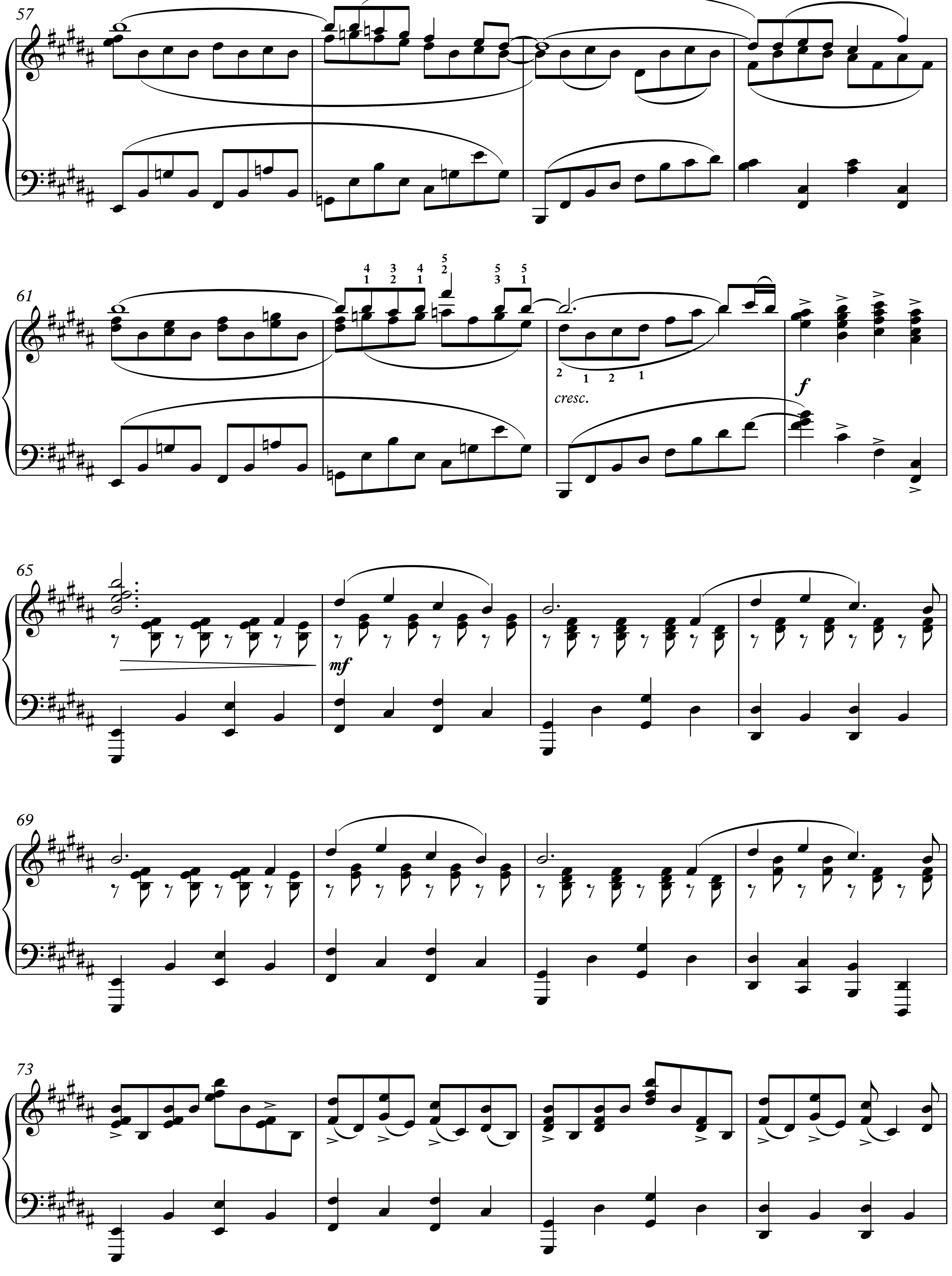


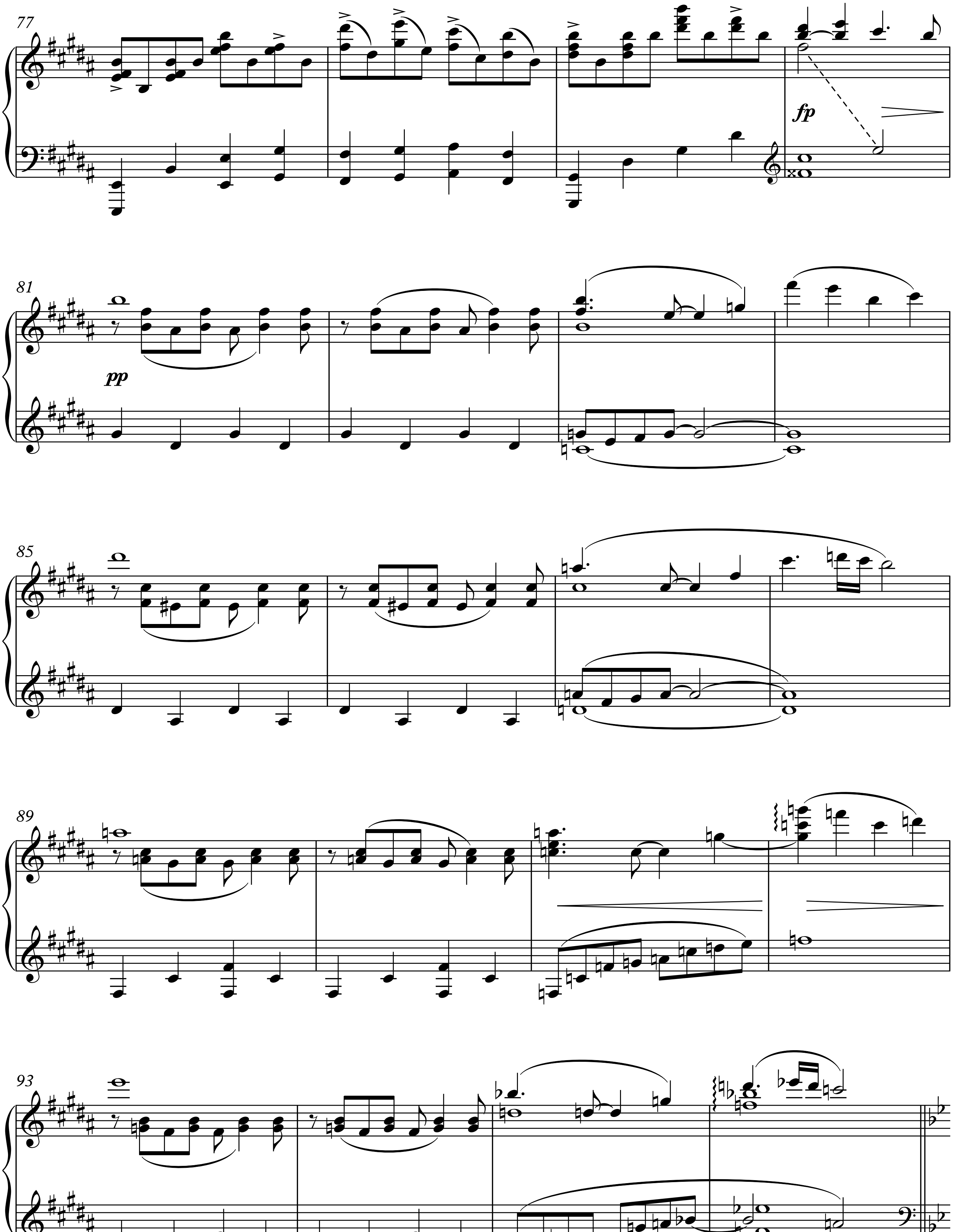
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

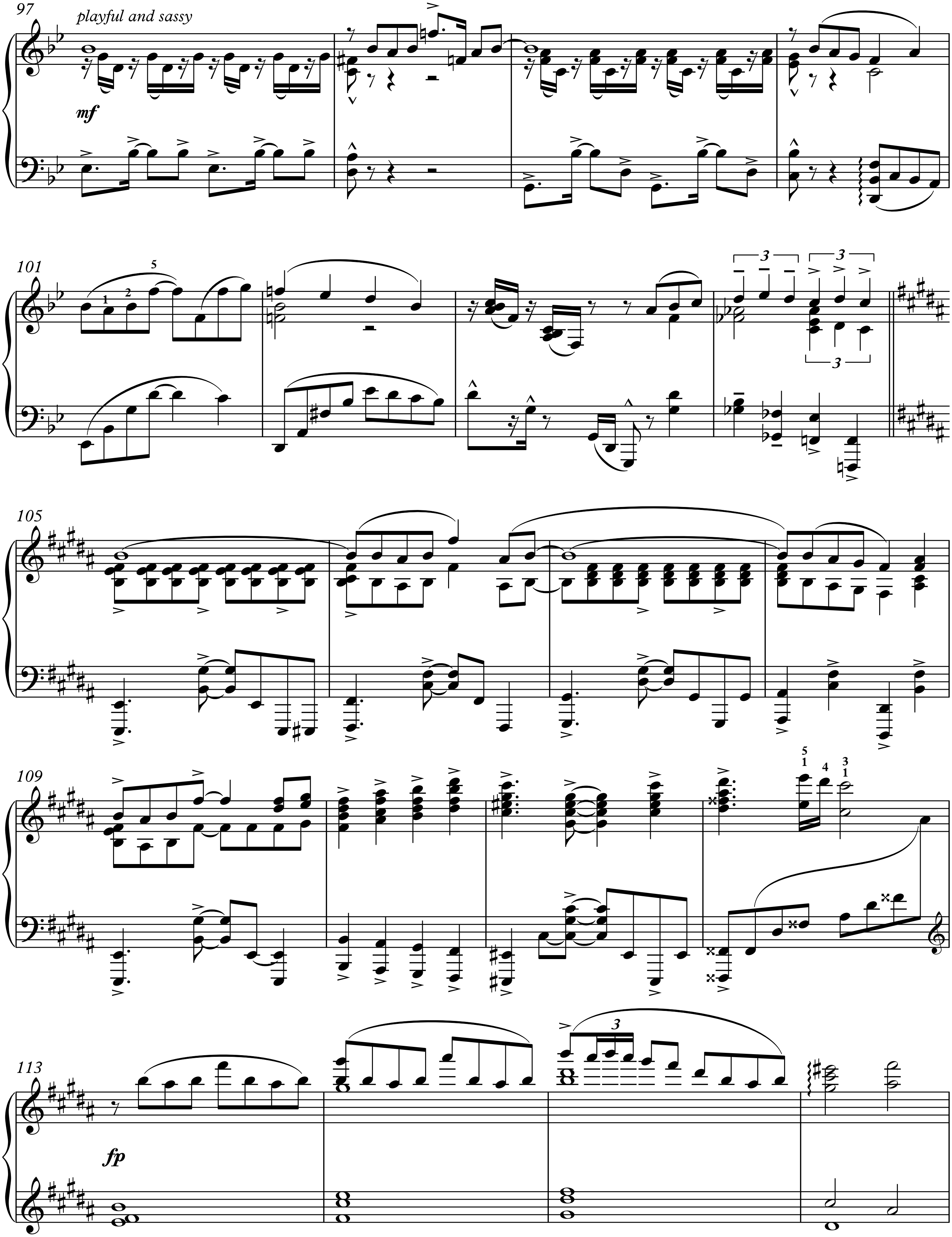
back to contents

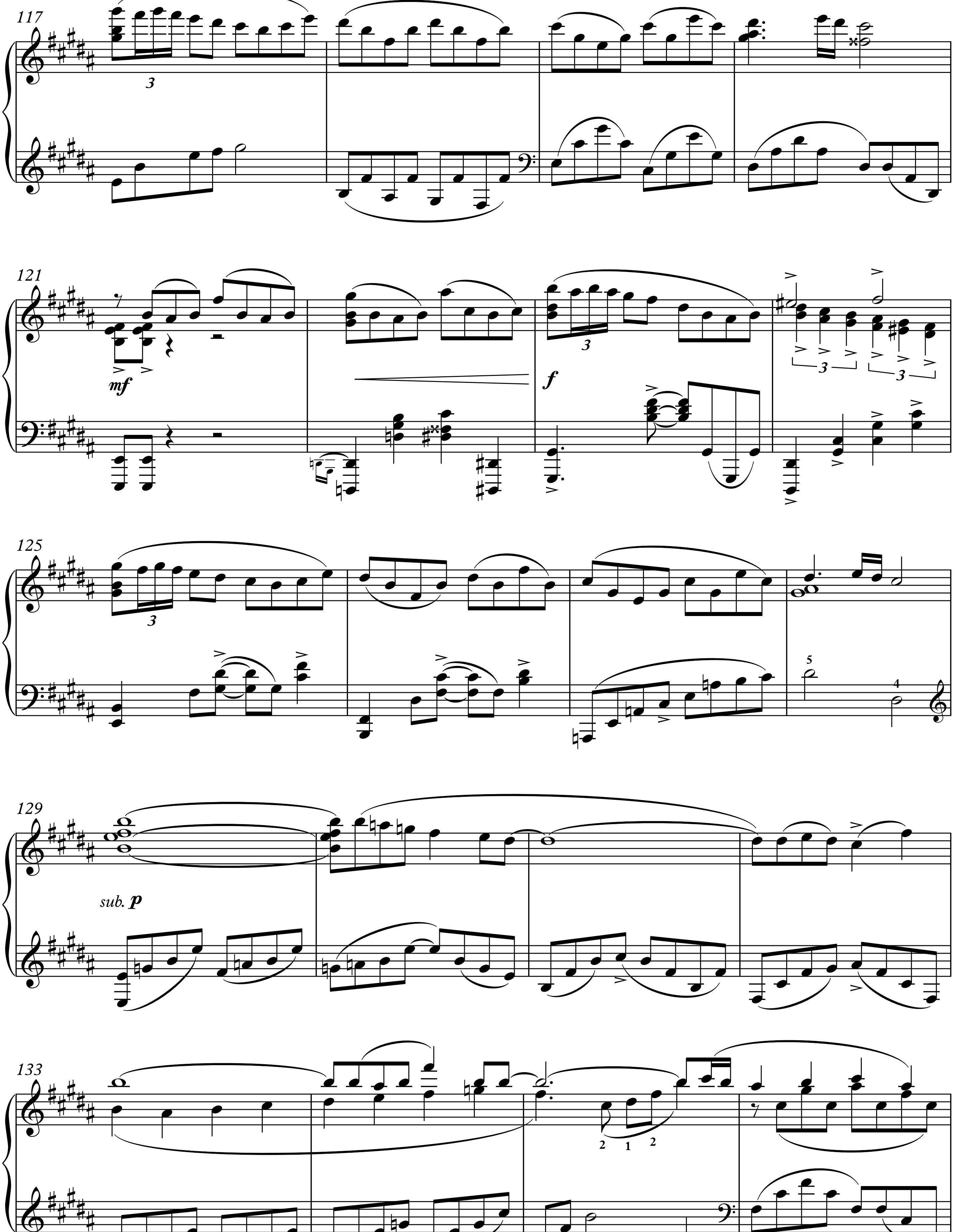

mp
mf

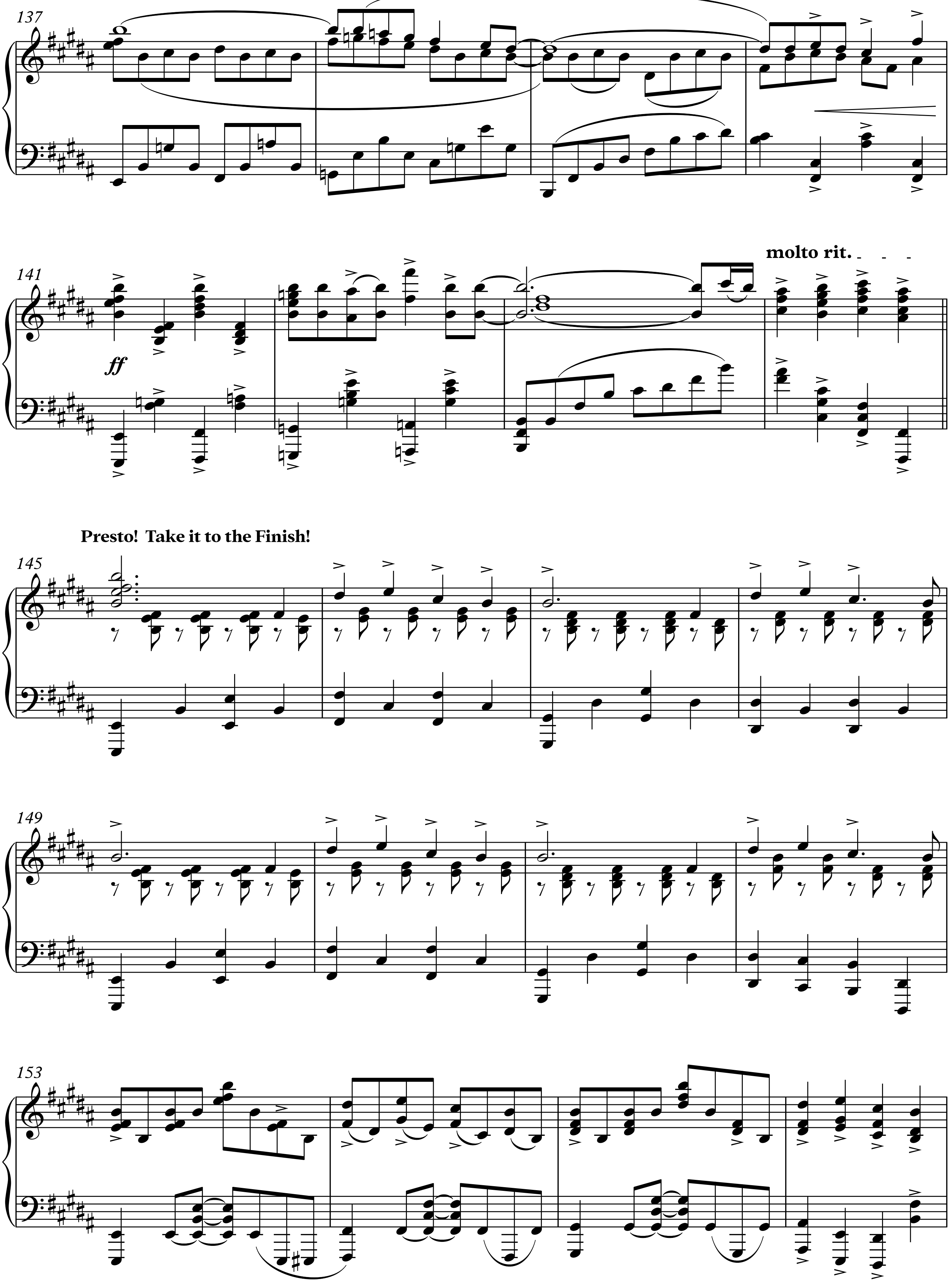

sub. p

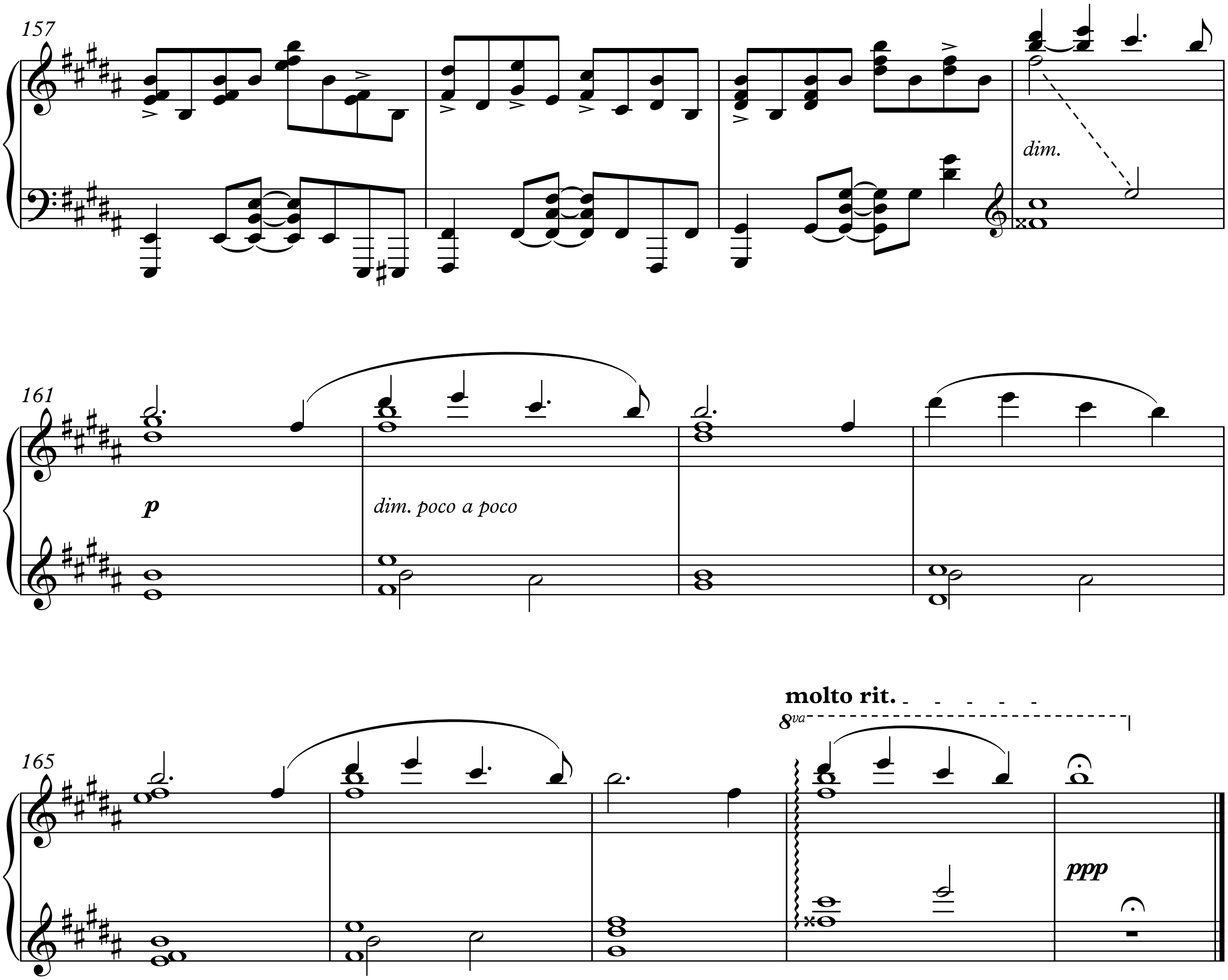

57
61
4 1
3 2
4 1
5 2
5 3
5 1
2 1 2 1
cresc.
f
65
mf
69
73


fp
pp


playful and sassy
mf
fp


mf
f
sub. p

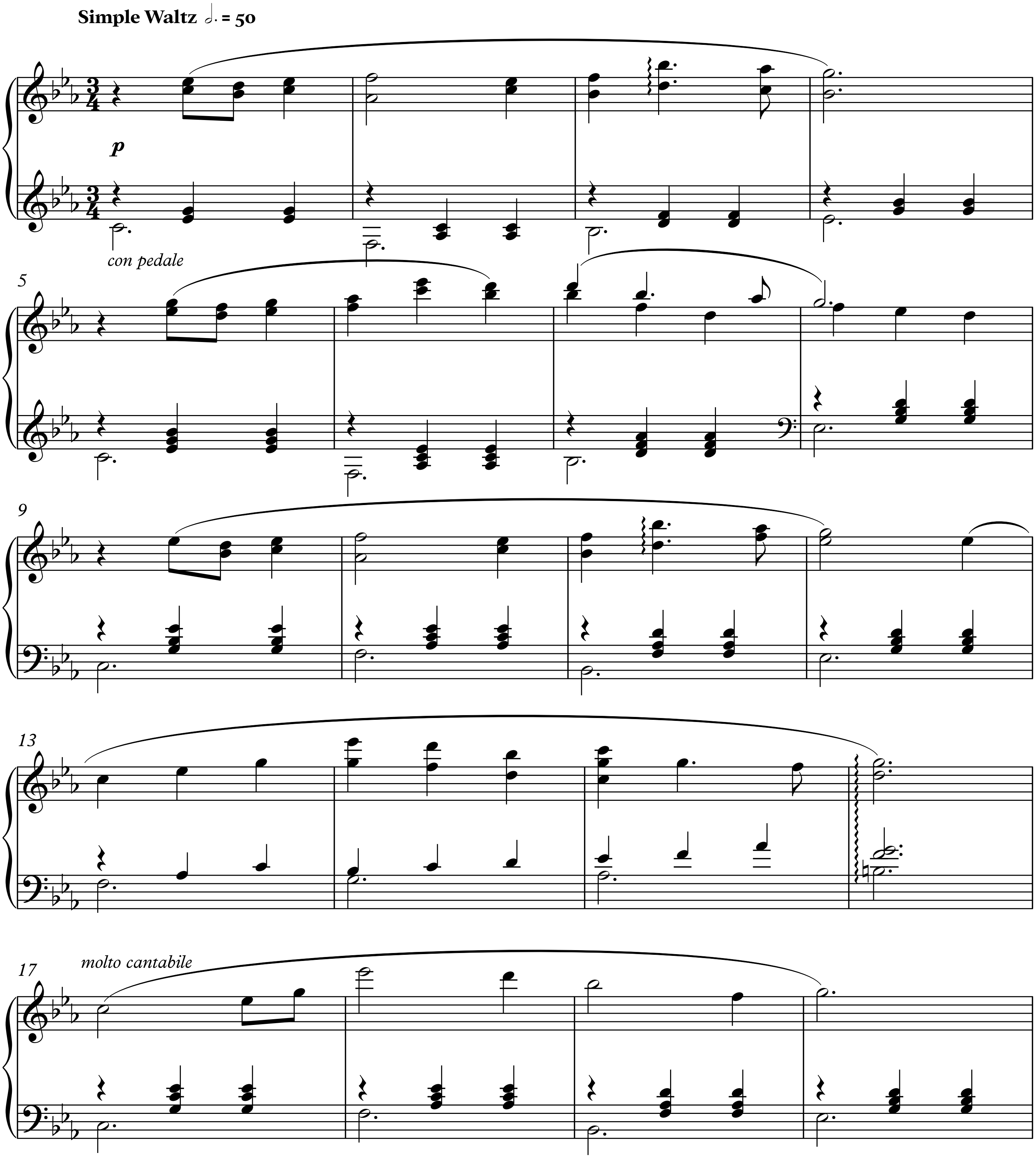

ff
molto rit.
Presto! Take it to the Finish!


157
dim.
161
p
dim. poco a poco
165
molto rit.
8va
ppp

Cafe
Party
DOJO
Bakery
TOP

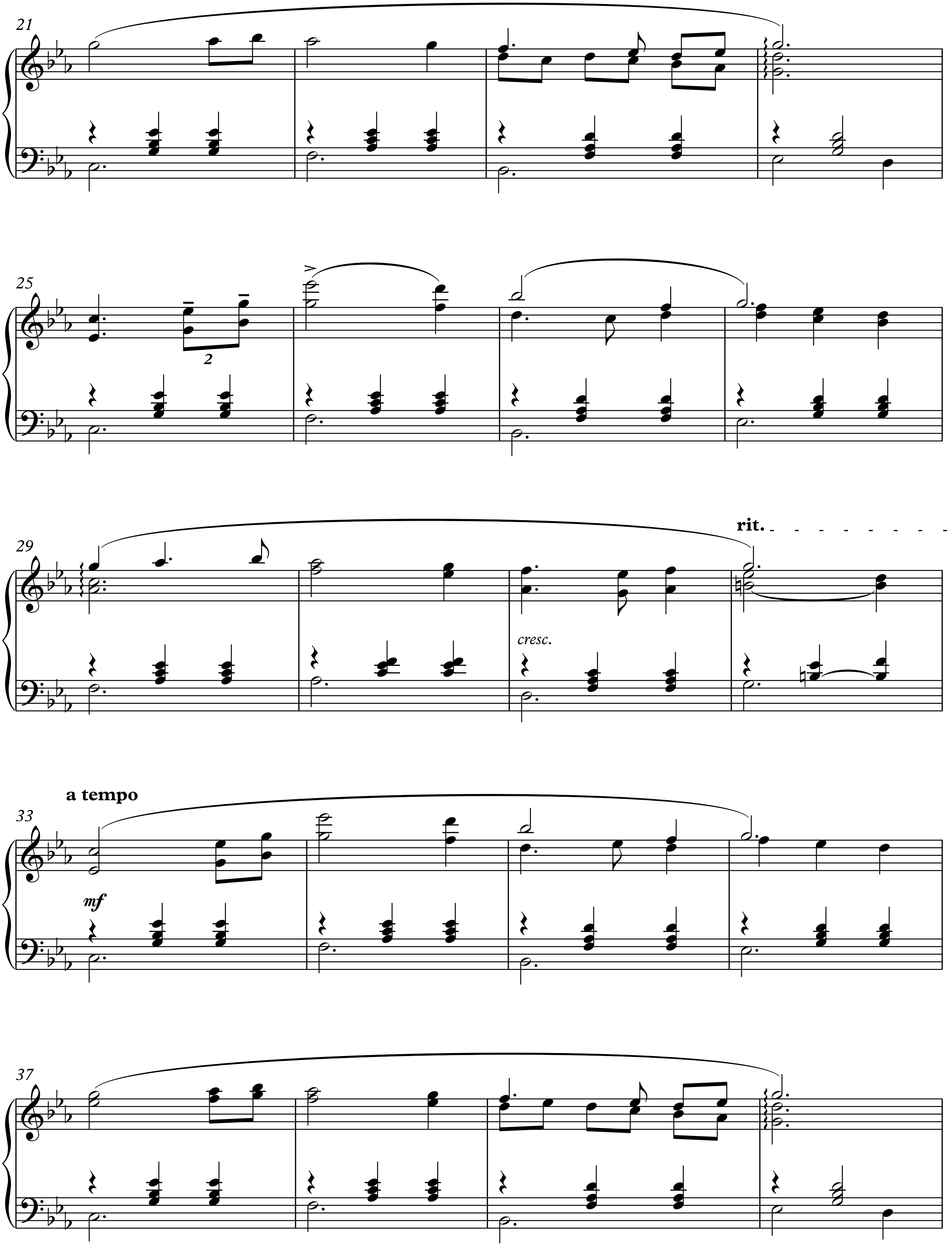
My Castle Town

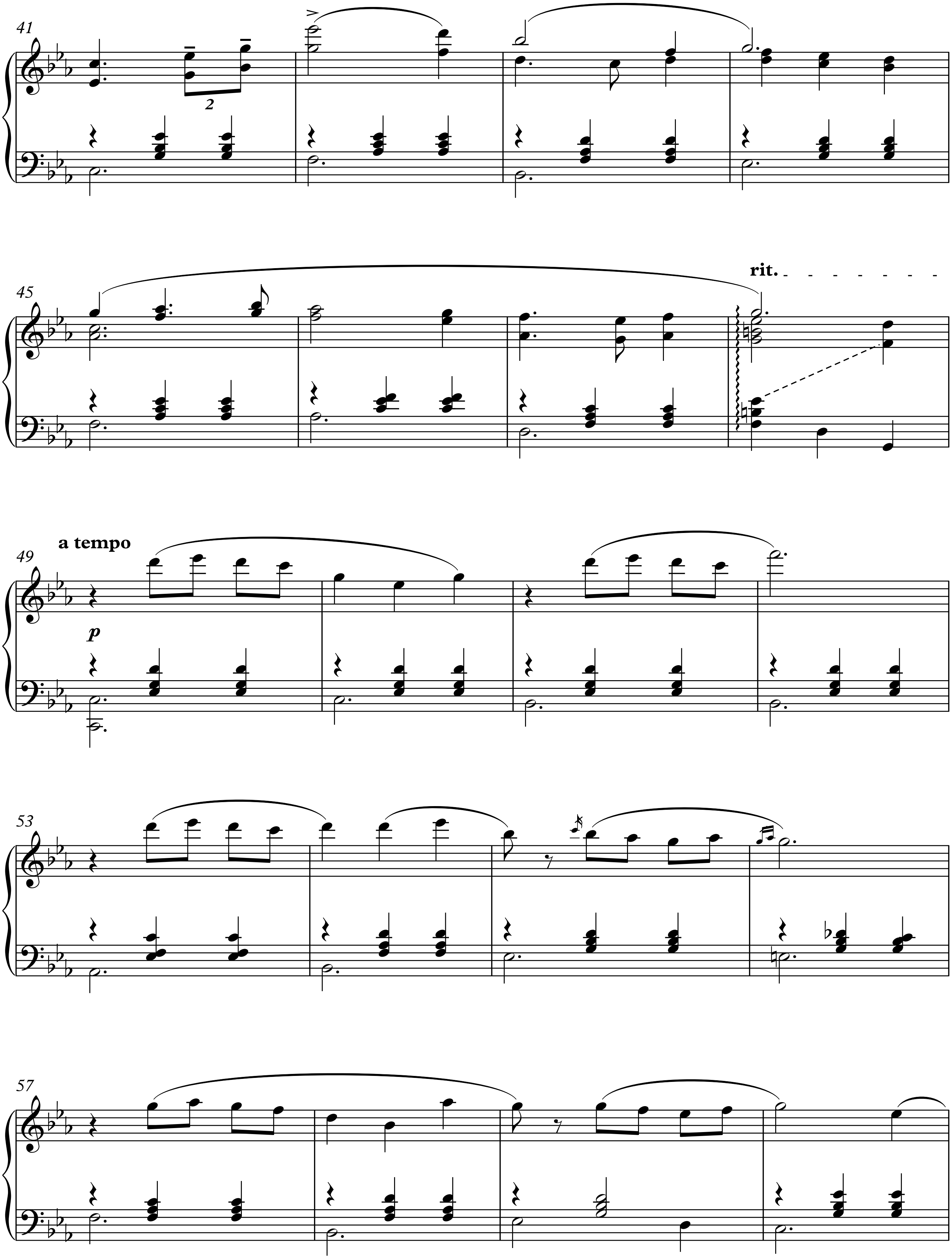
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

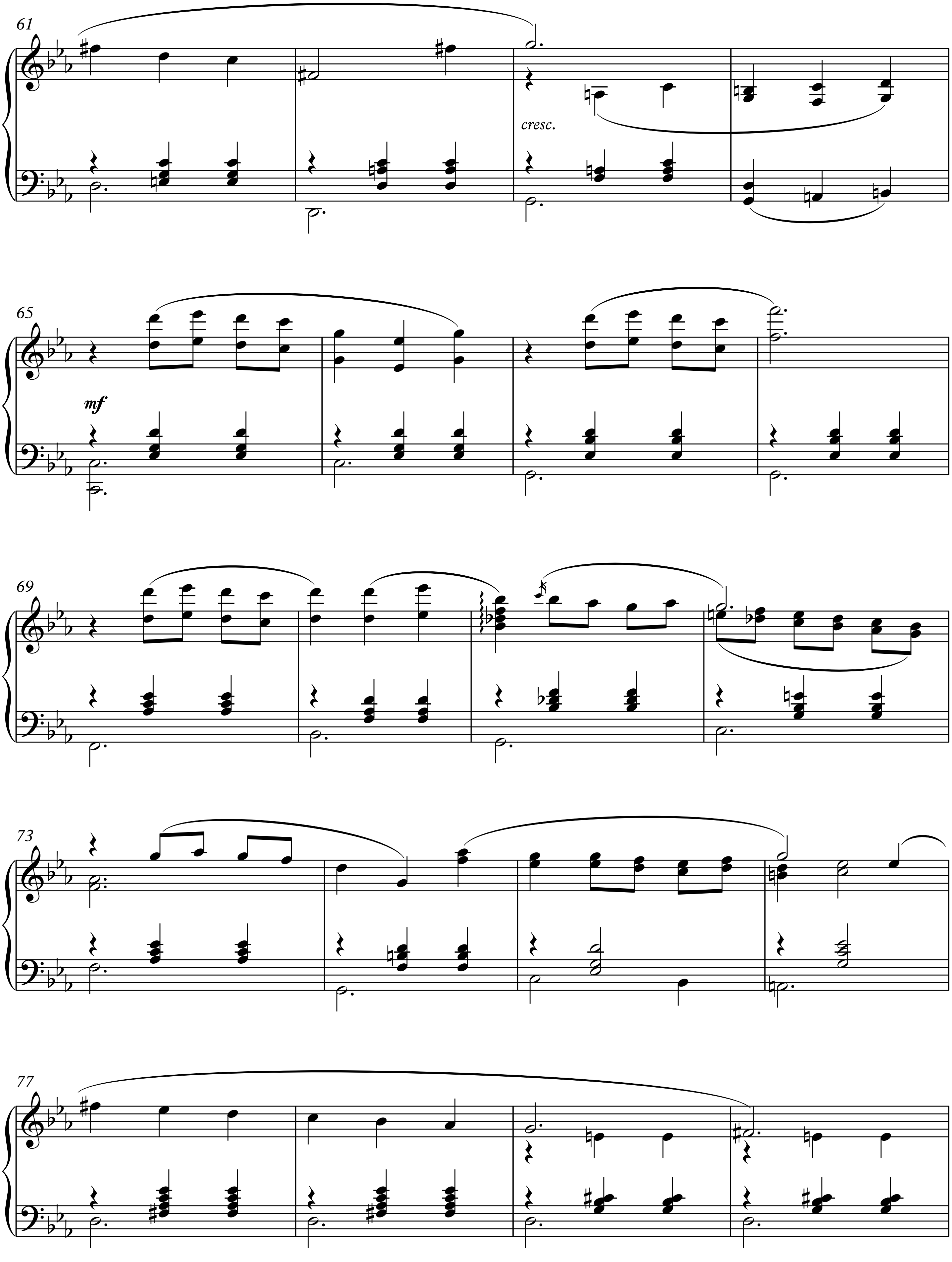

Simple Waltz ♩. = 50
p
con pedale
5
9
13
17
molto cantabile

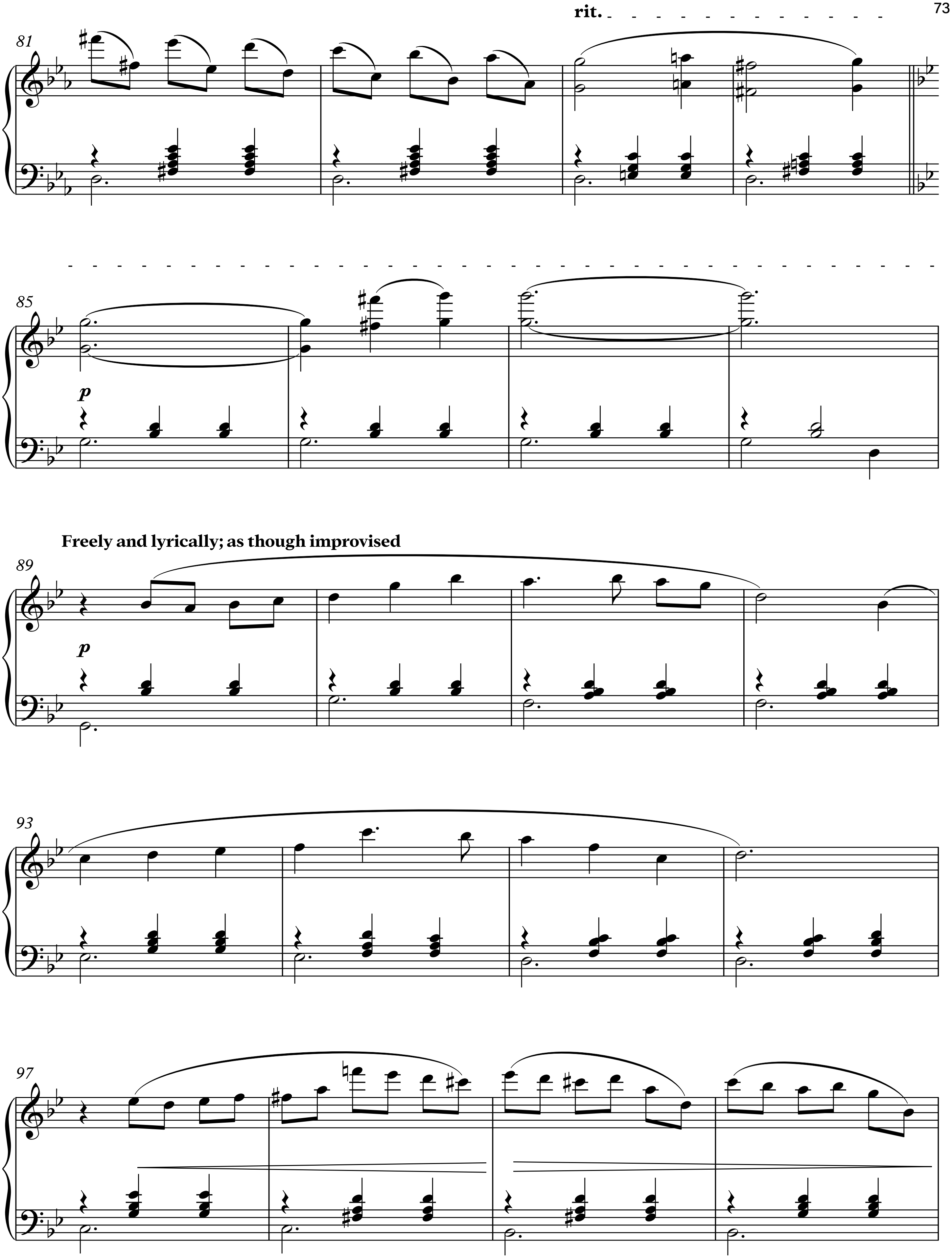
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

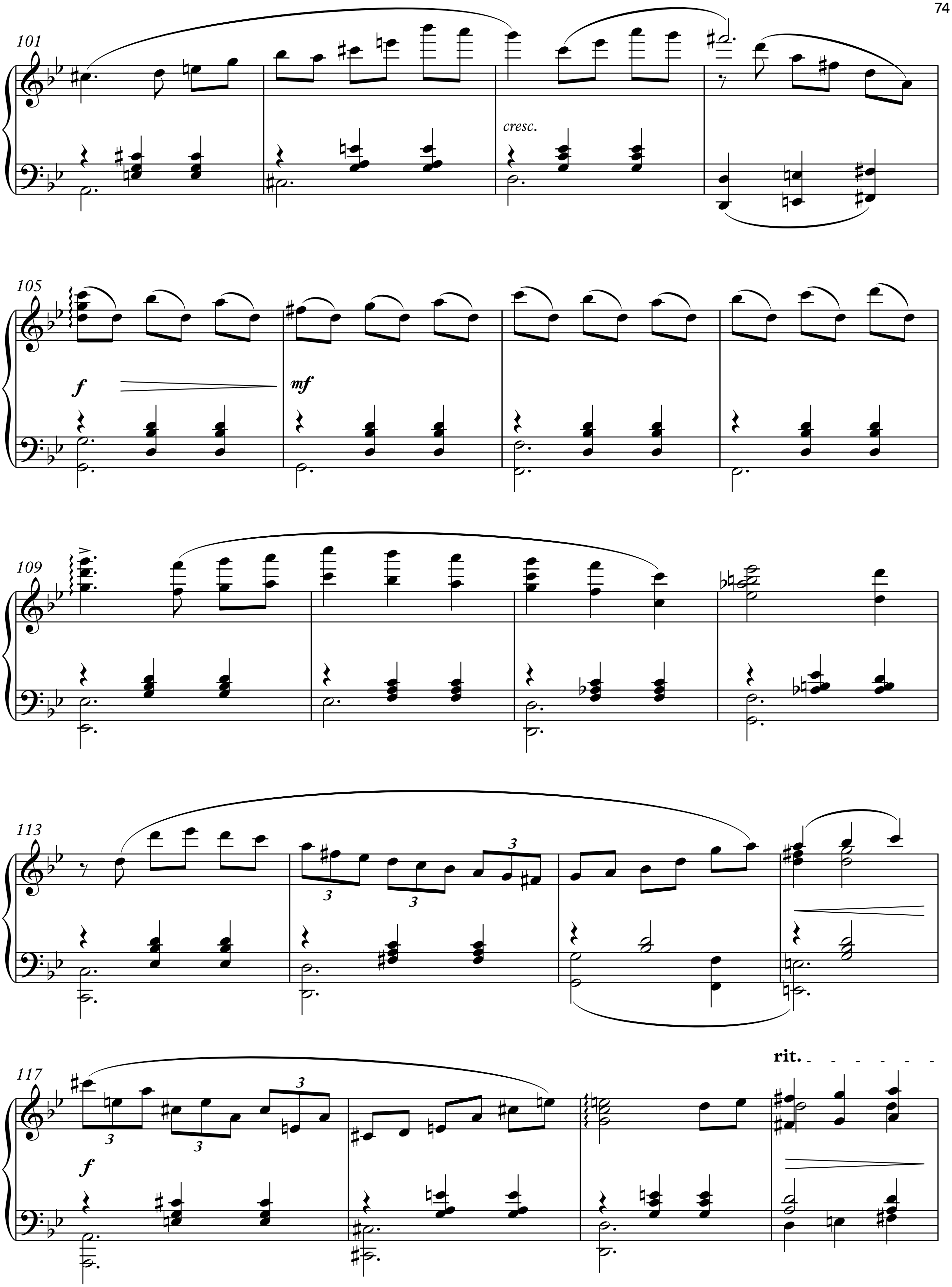
back to contents

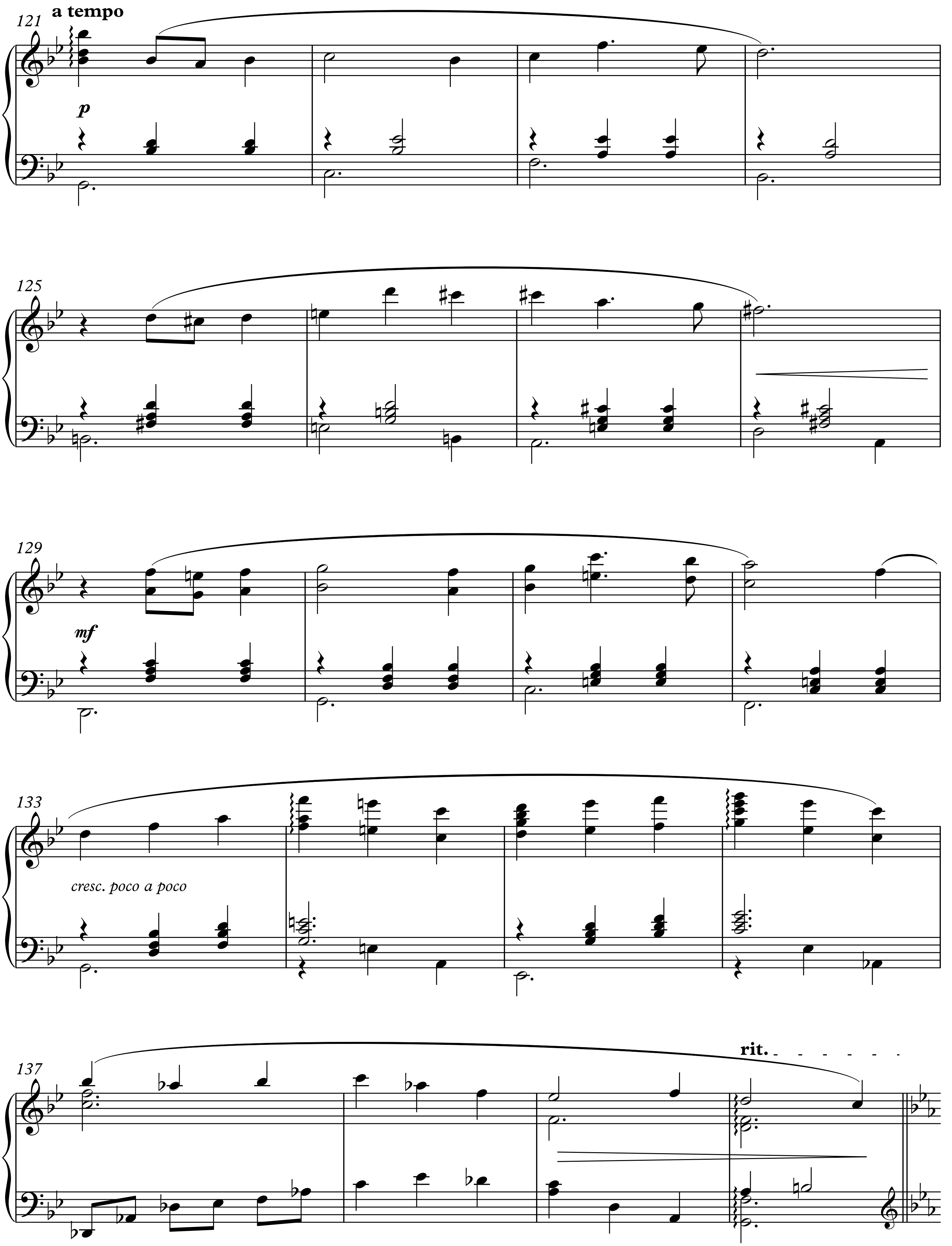

rit.
cresc.
a tempo
mf

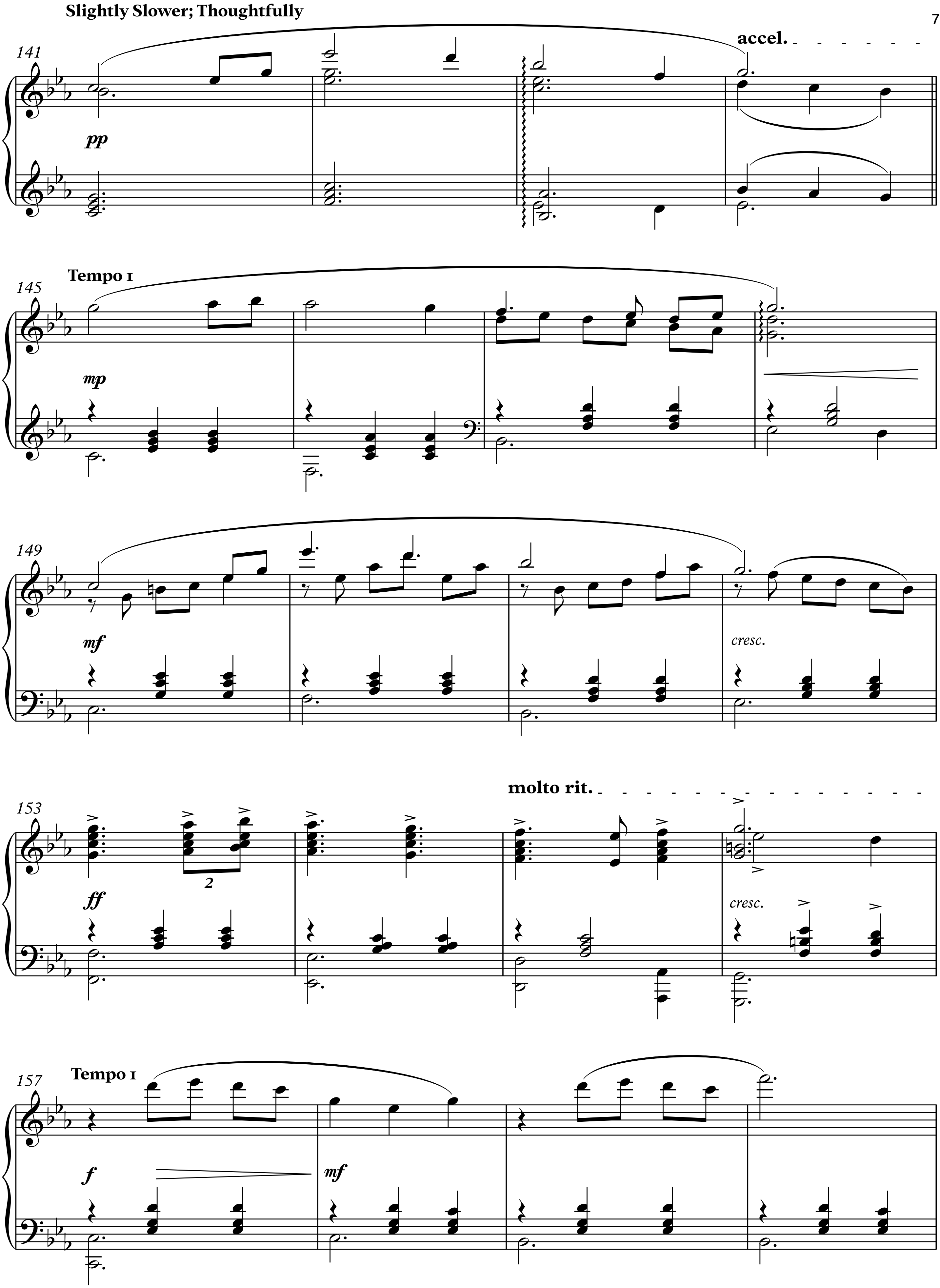

rit.
a tempo
p

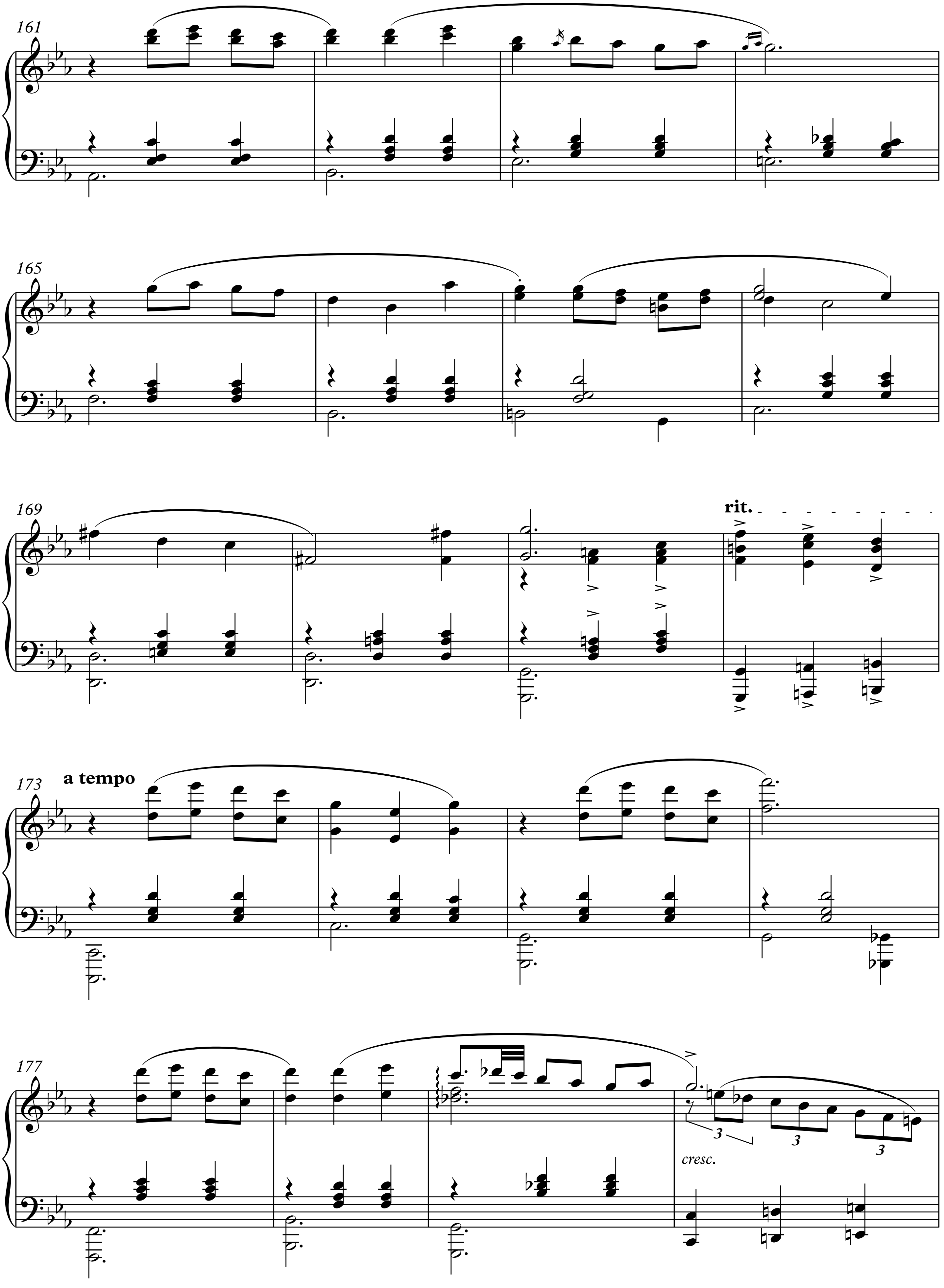

cresc.
mf

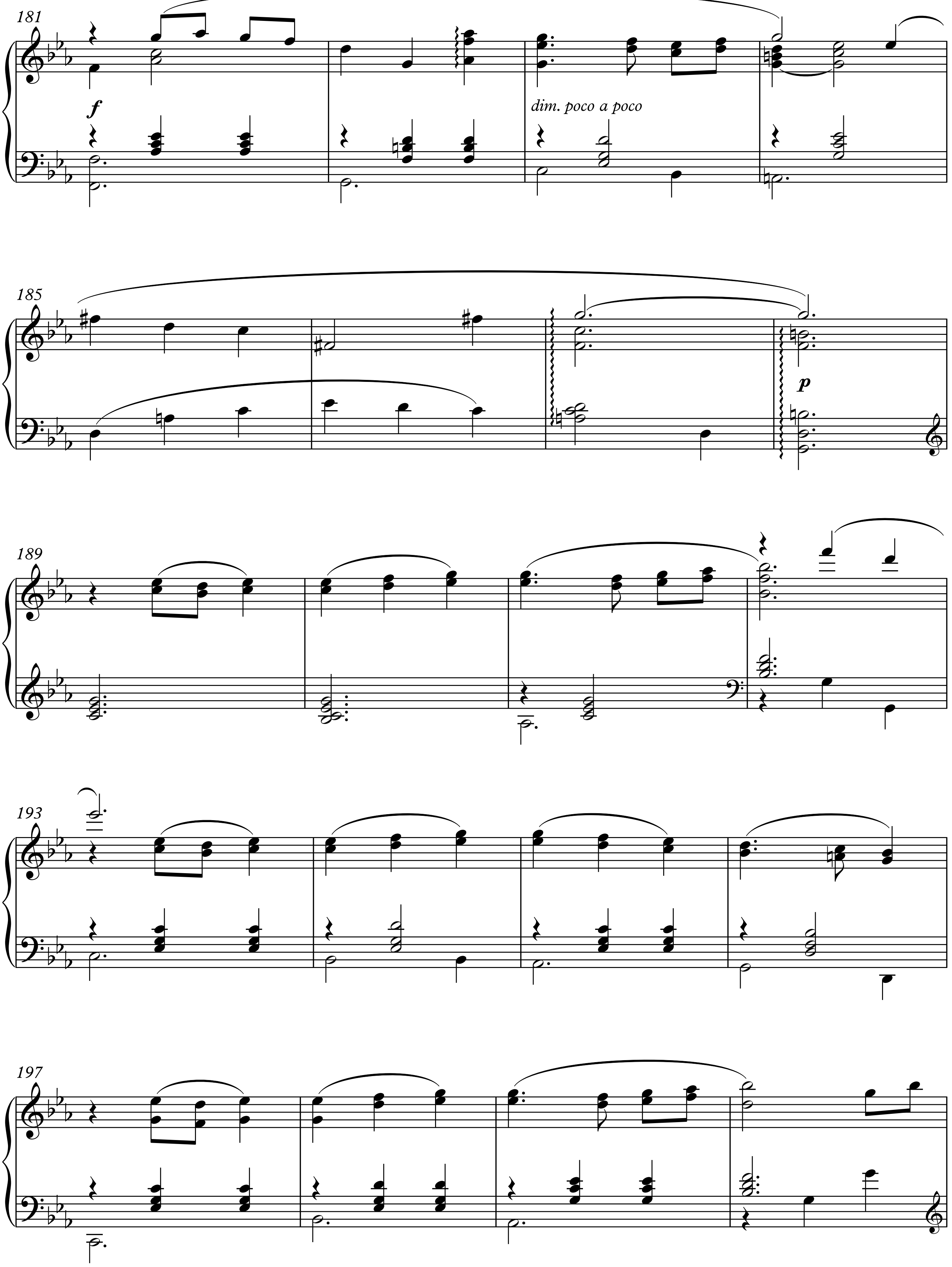

rit.
81
85
p
Freely and lyrically; as though improvised
89
p
93
97

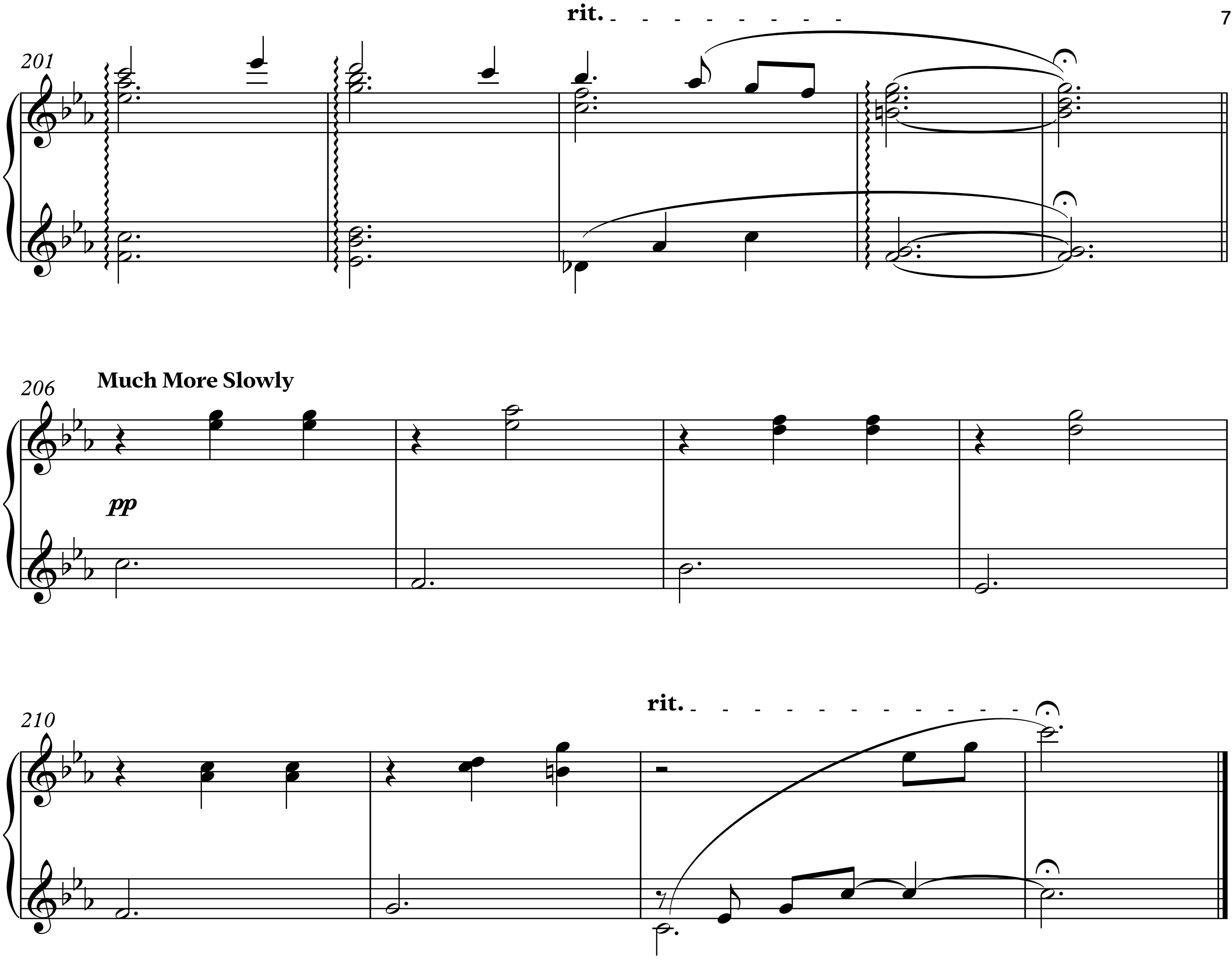

101
cresc.
105
f
mf
109
113
3
117
f
rit.


121
a tempo
p
125
129
mf
133
cresc. poco a poco
137
rit.


Slightly Slower; Thoughtfully
141
pp
accel.
145
Tempo 1
mp
149
mf
cresc.
153
ff
2
molto rit.
cresc.
157
Tempo 1
f
mf


rit.
a tempo
cresc.

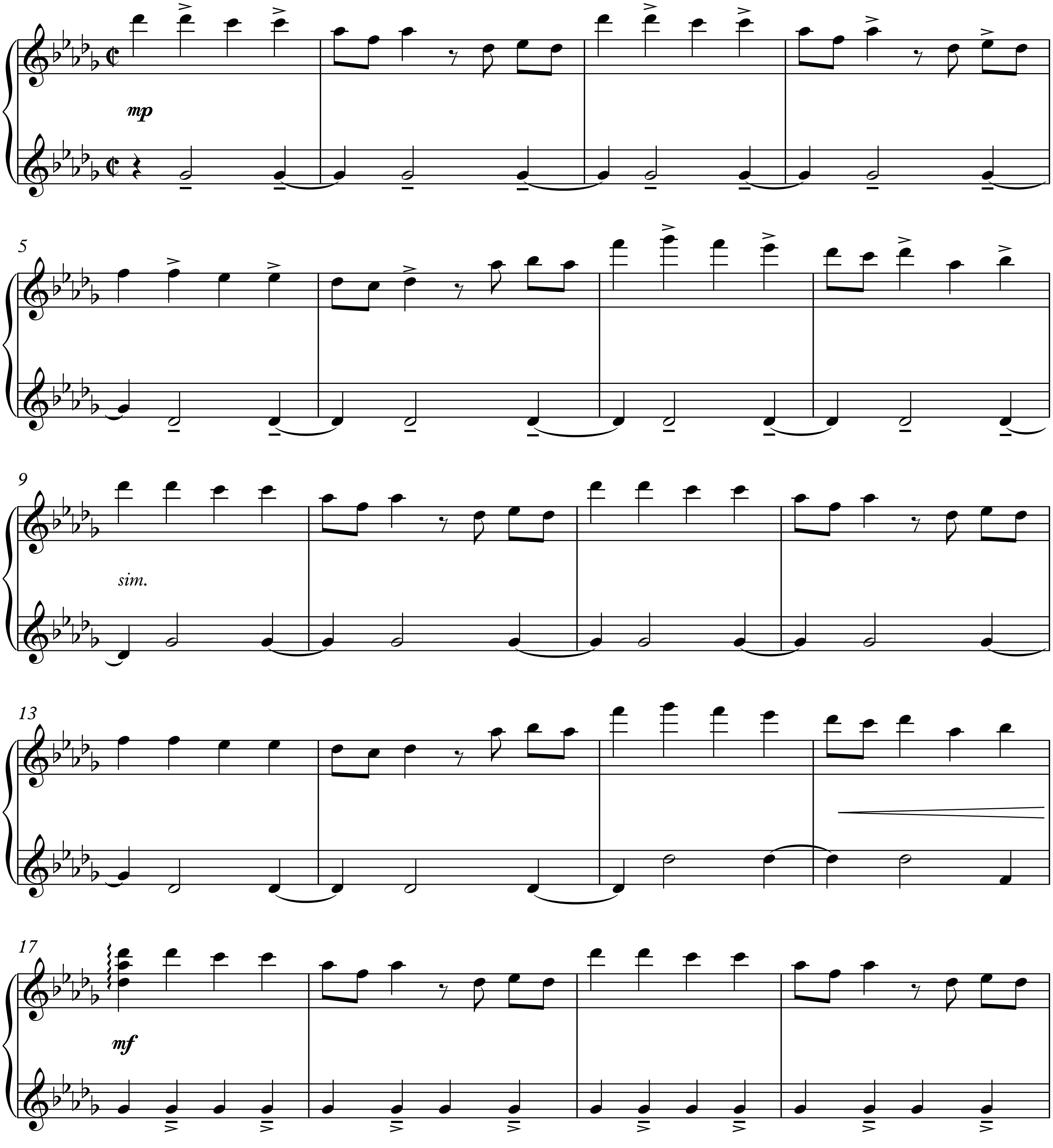

f
dim. poco a poco
p


rit.
201
206
Much More Slowly
pp
210
rit.

A CYBER'S WORLD?

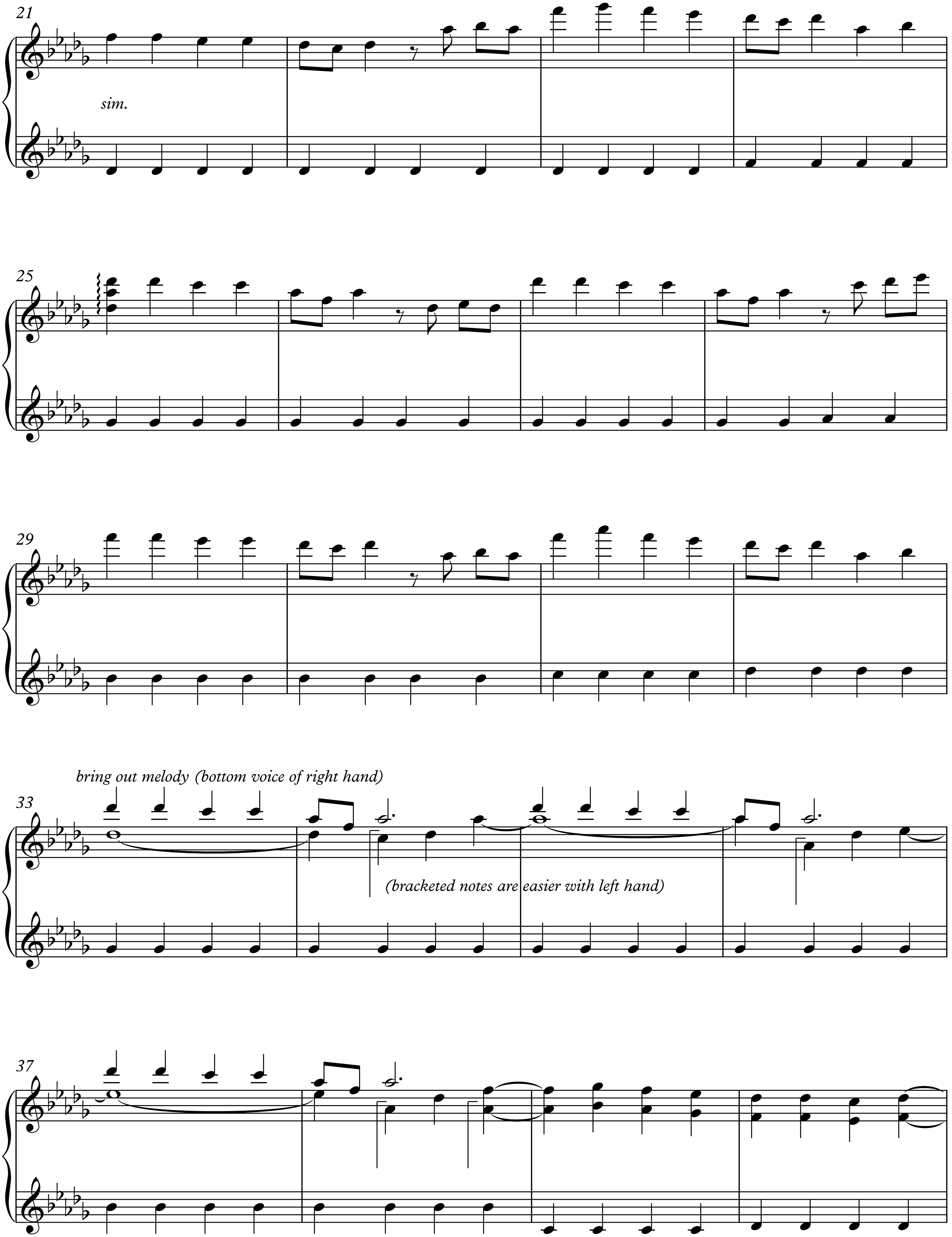
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

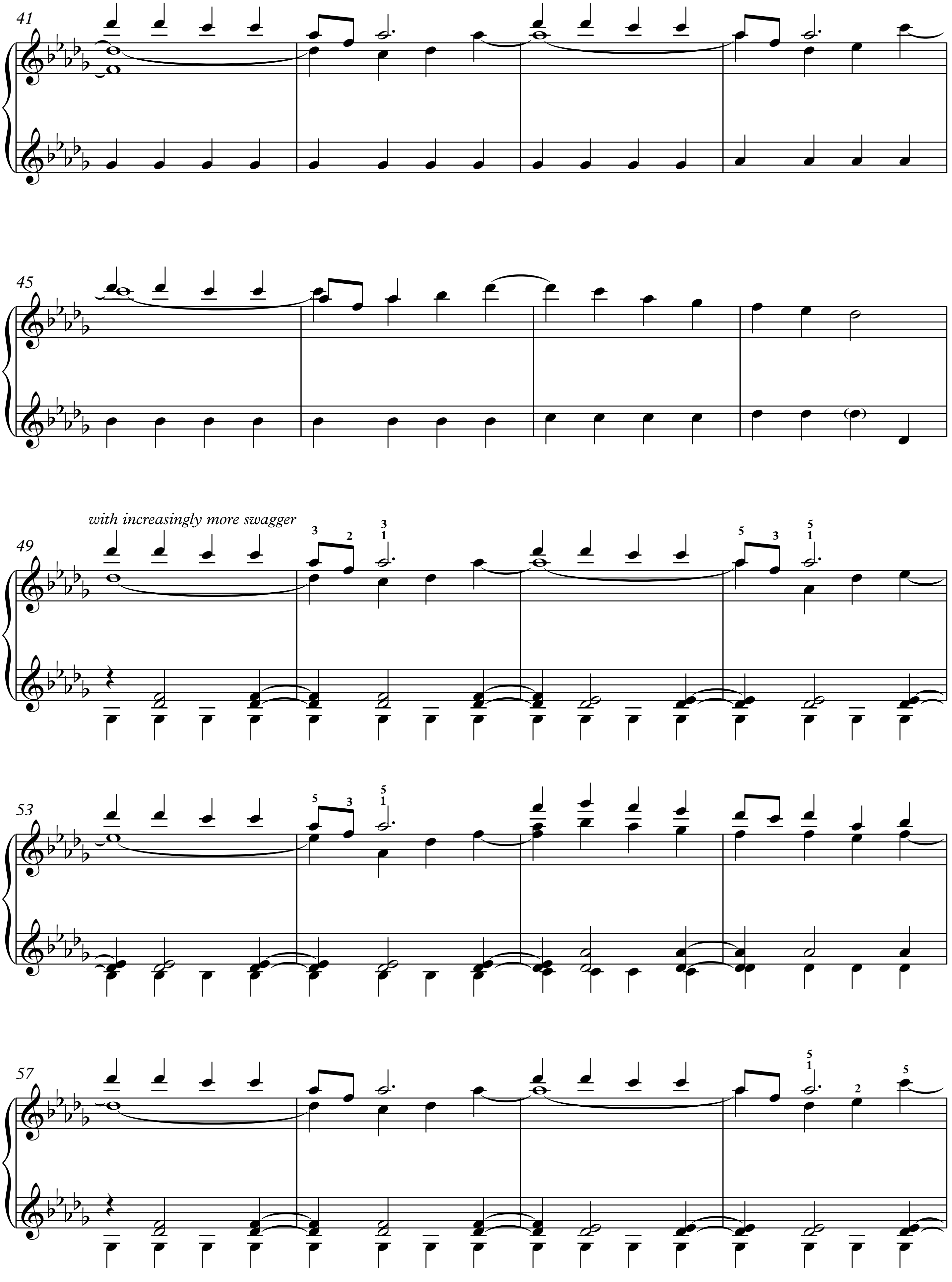
Bright, Breezy Shuffle with a Strong Backbeat; Swung 8ths 𝅗𝅥 = 116

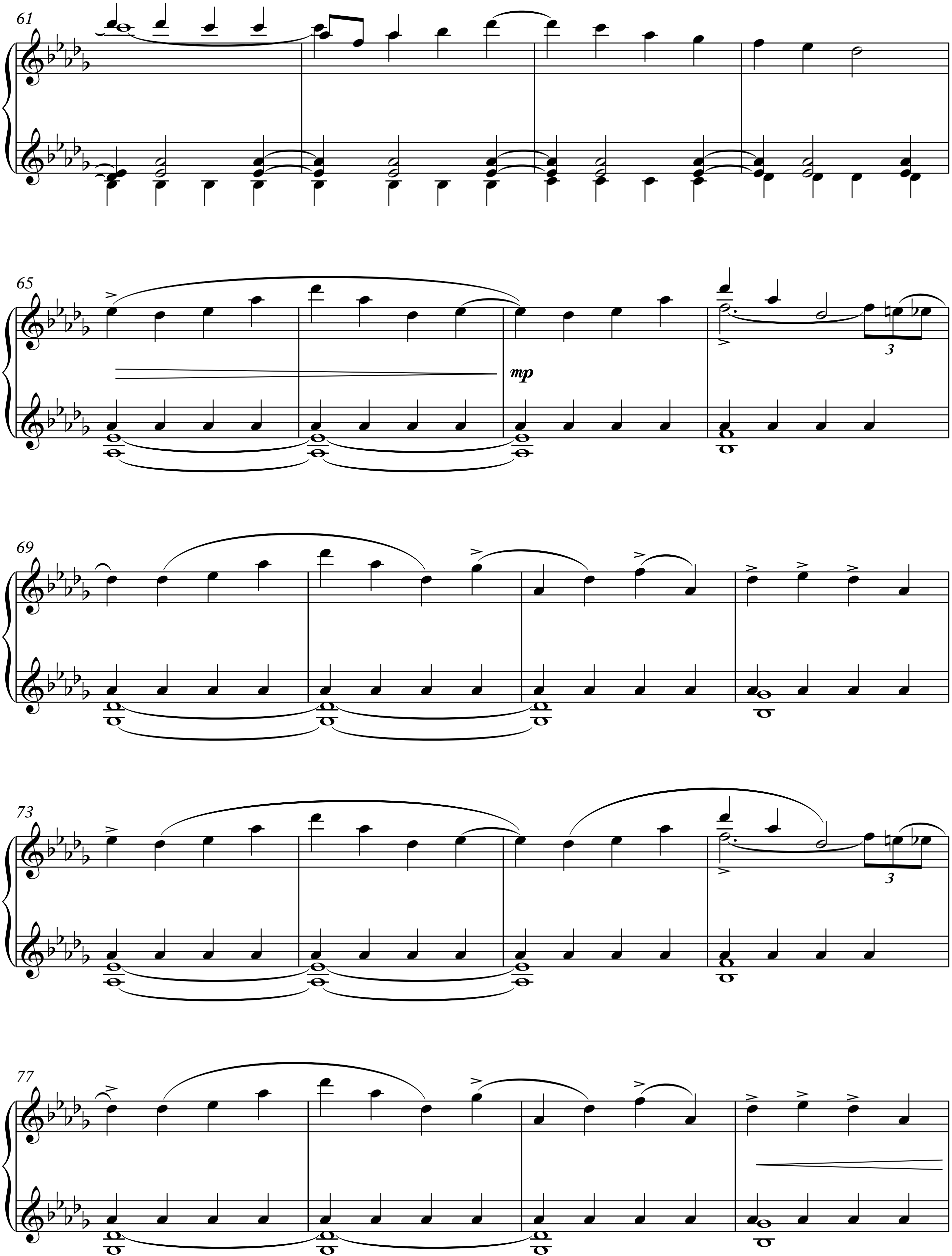


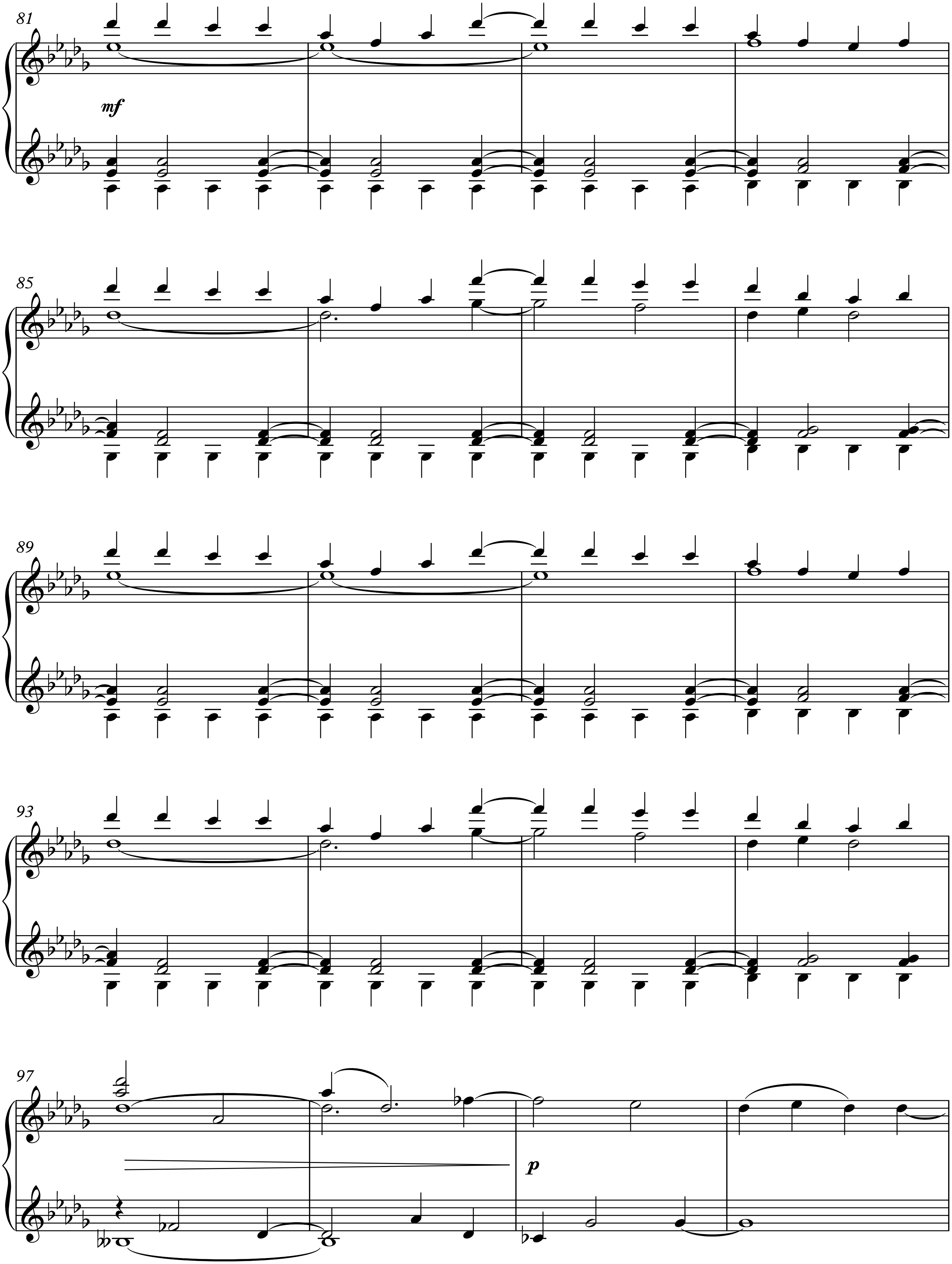
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

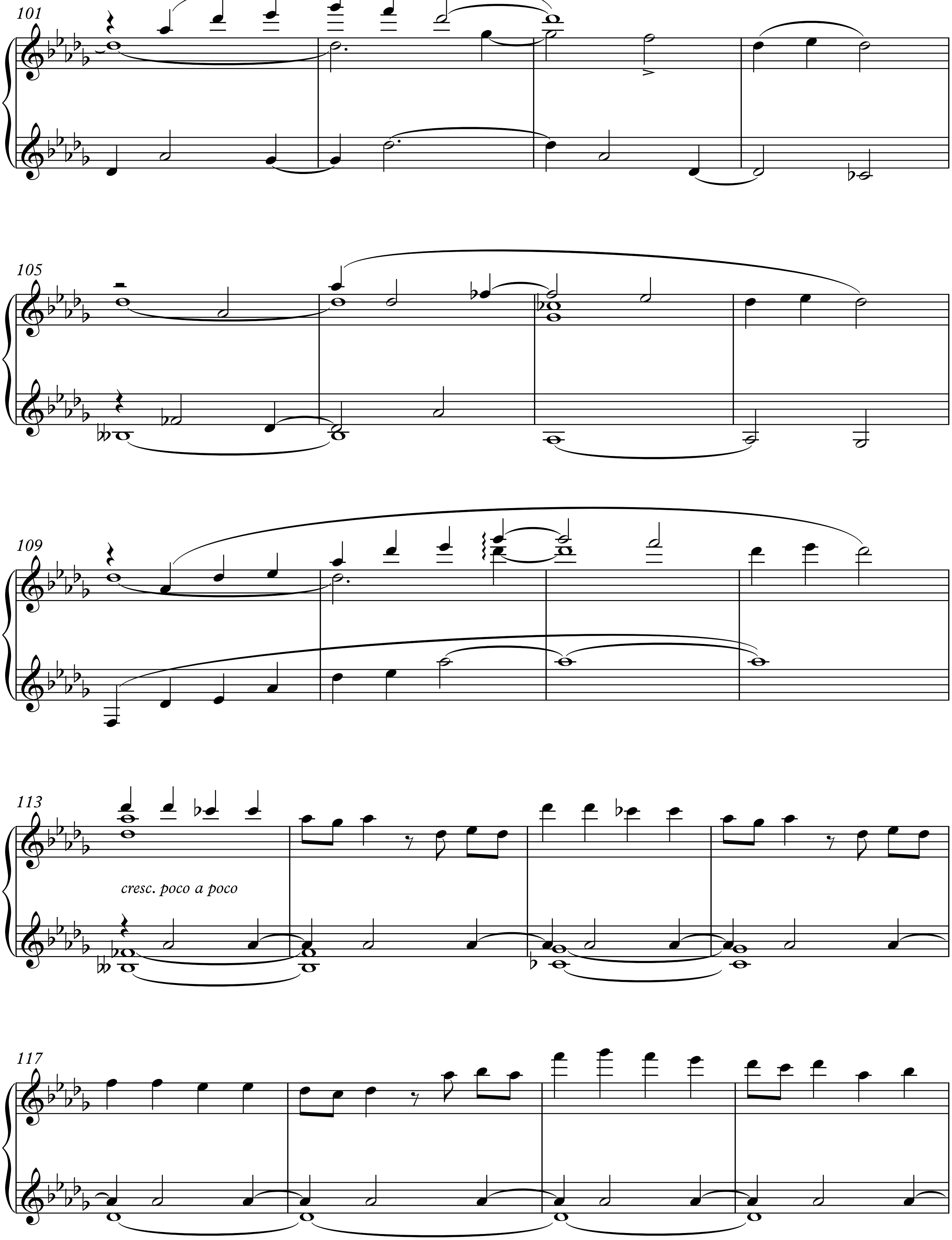
back to contents

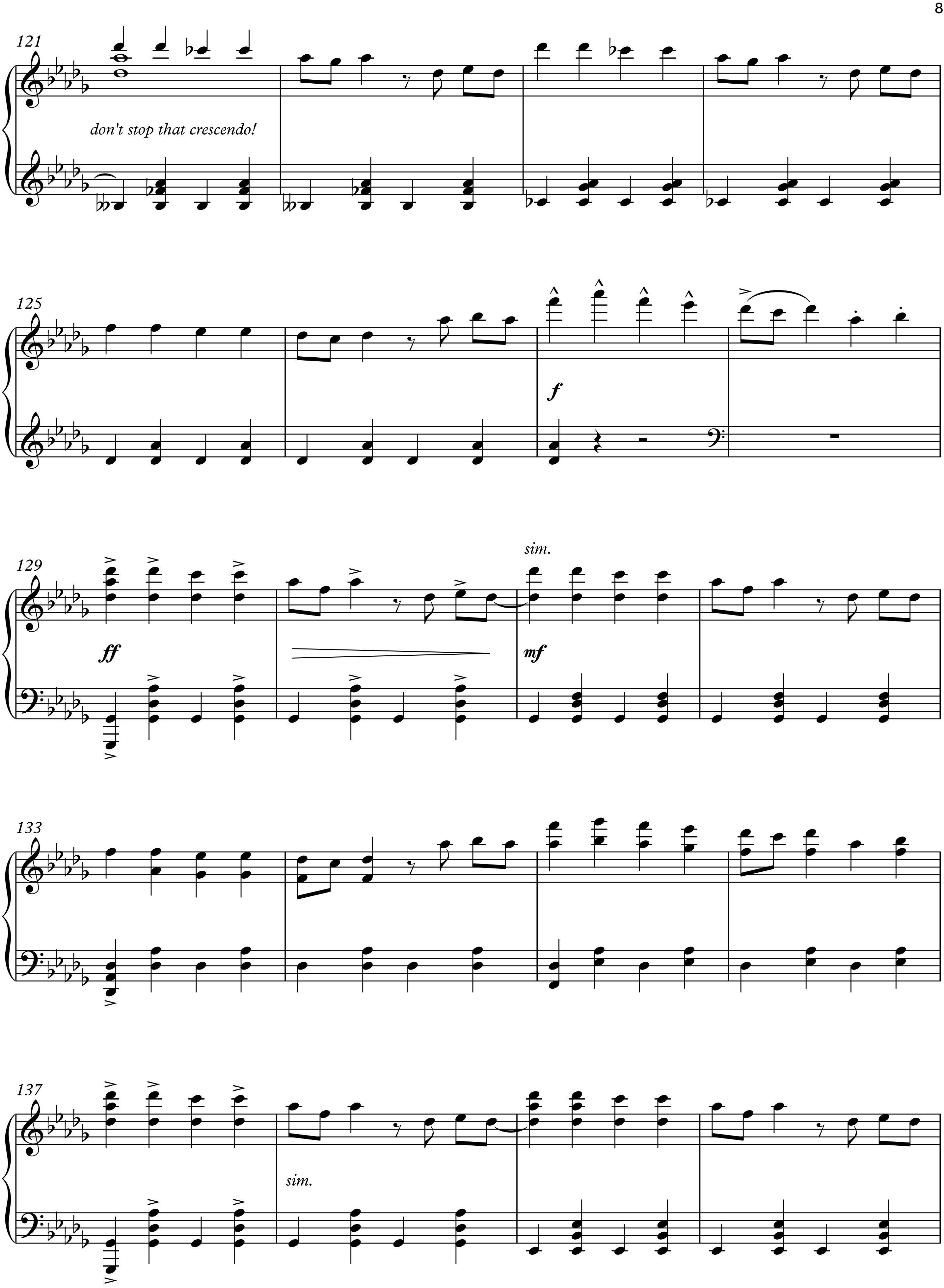

sim.
bring out melody (bottom voice of right hand)
(bracketed notes are easier with left hand)

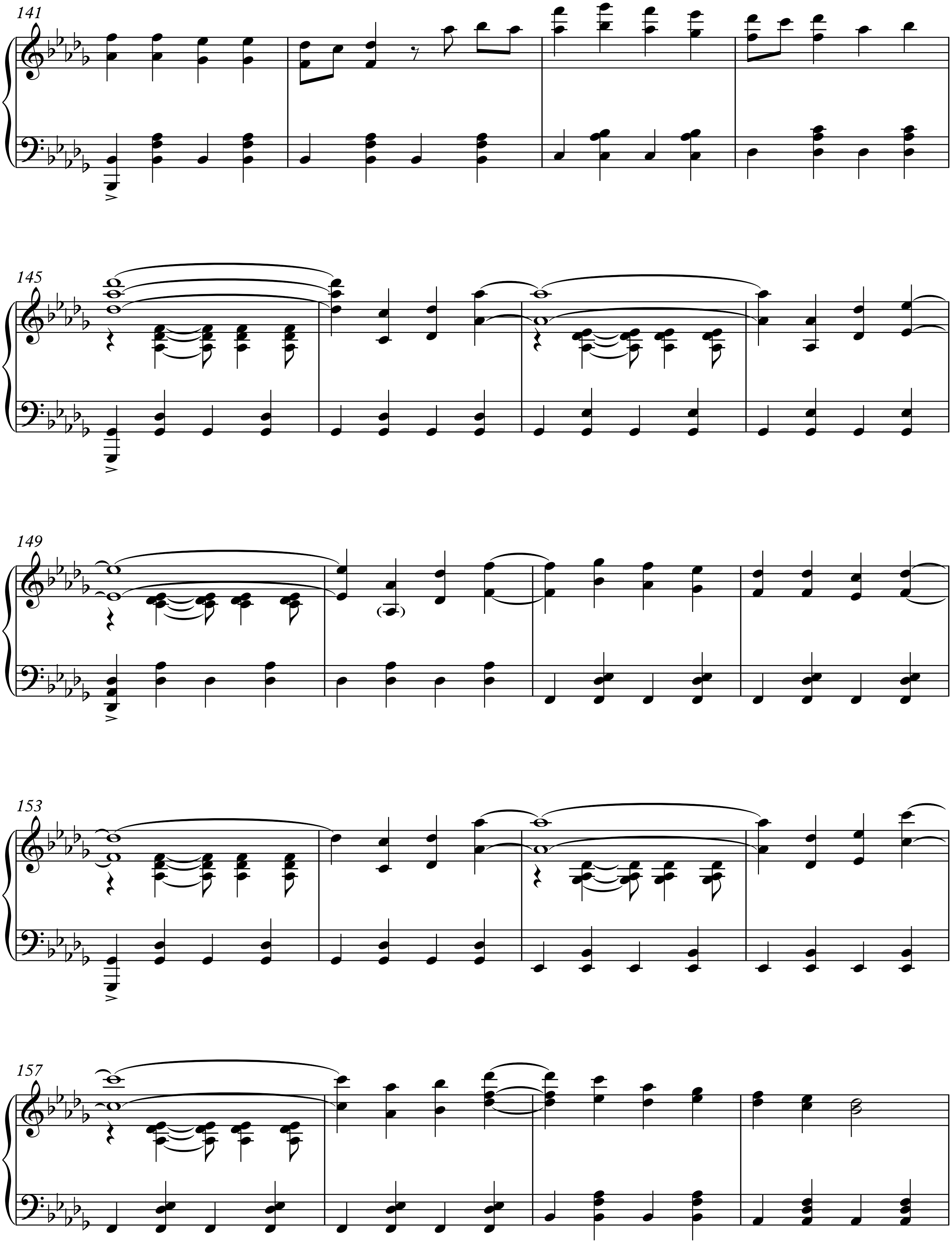

with increasingly more swagger

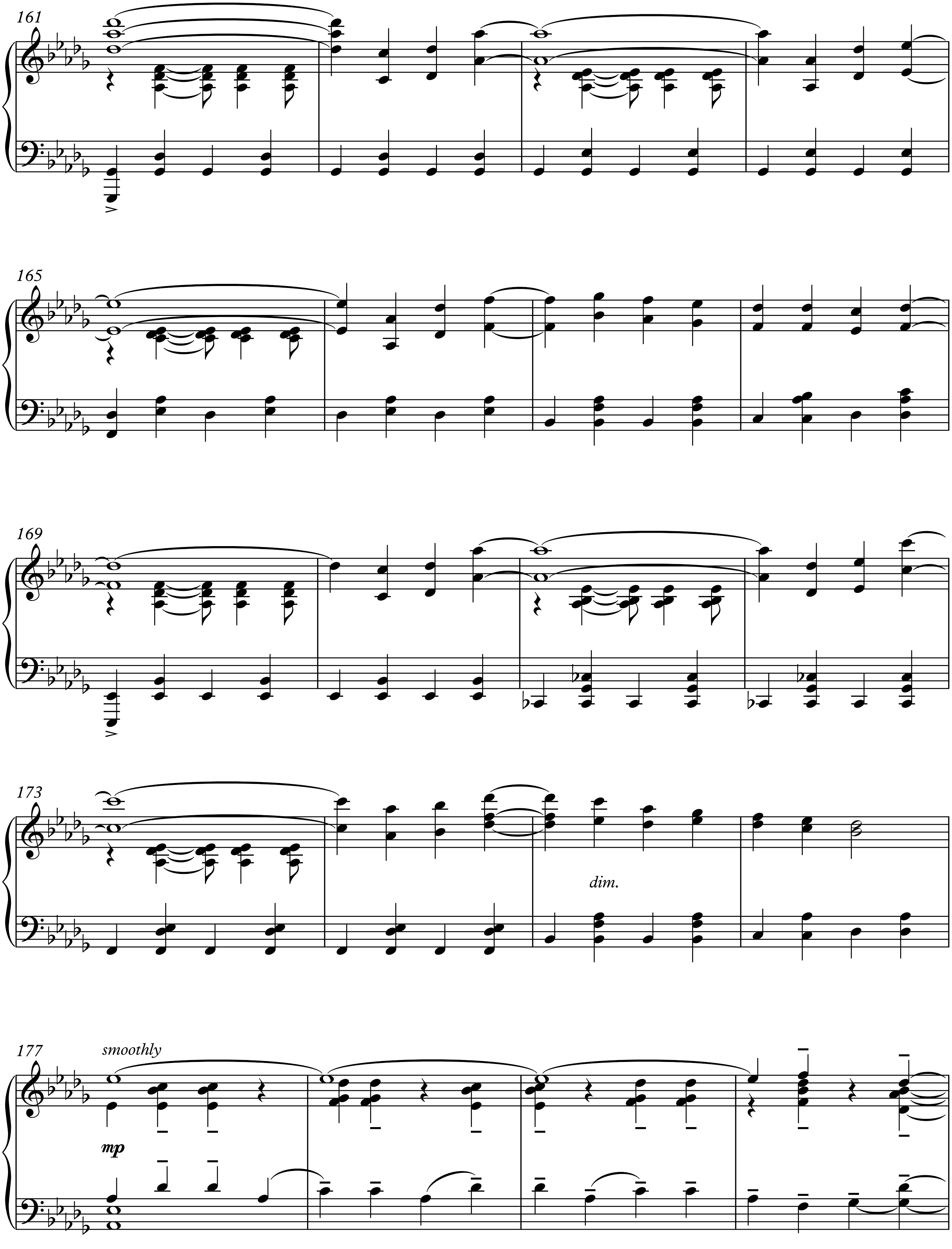

mp

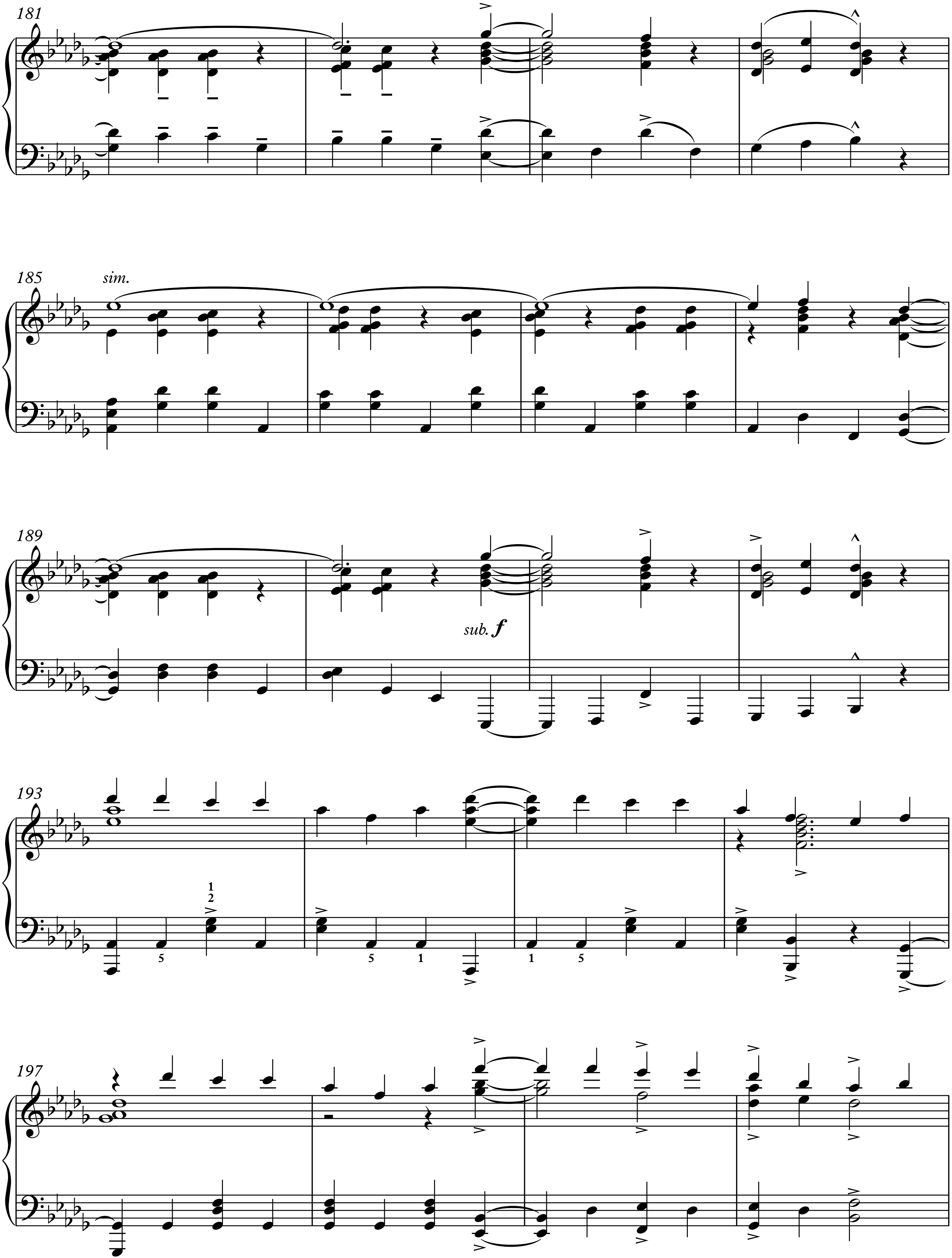

mf
p

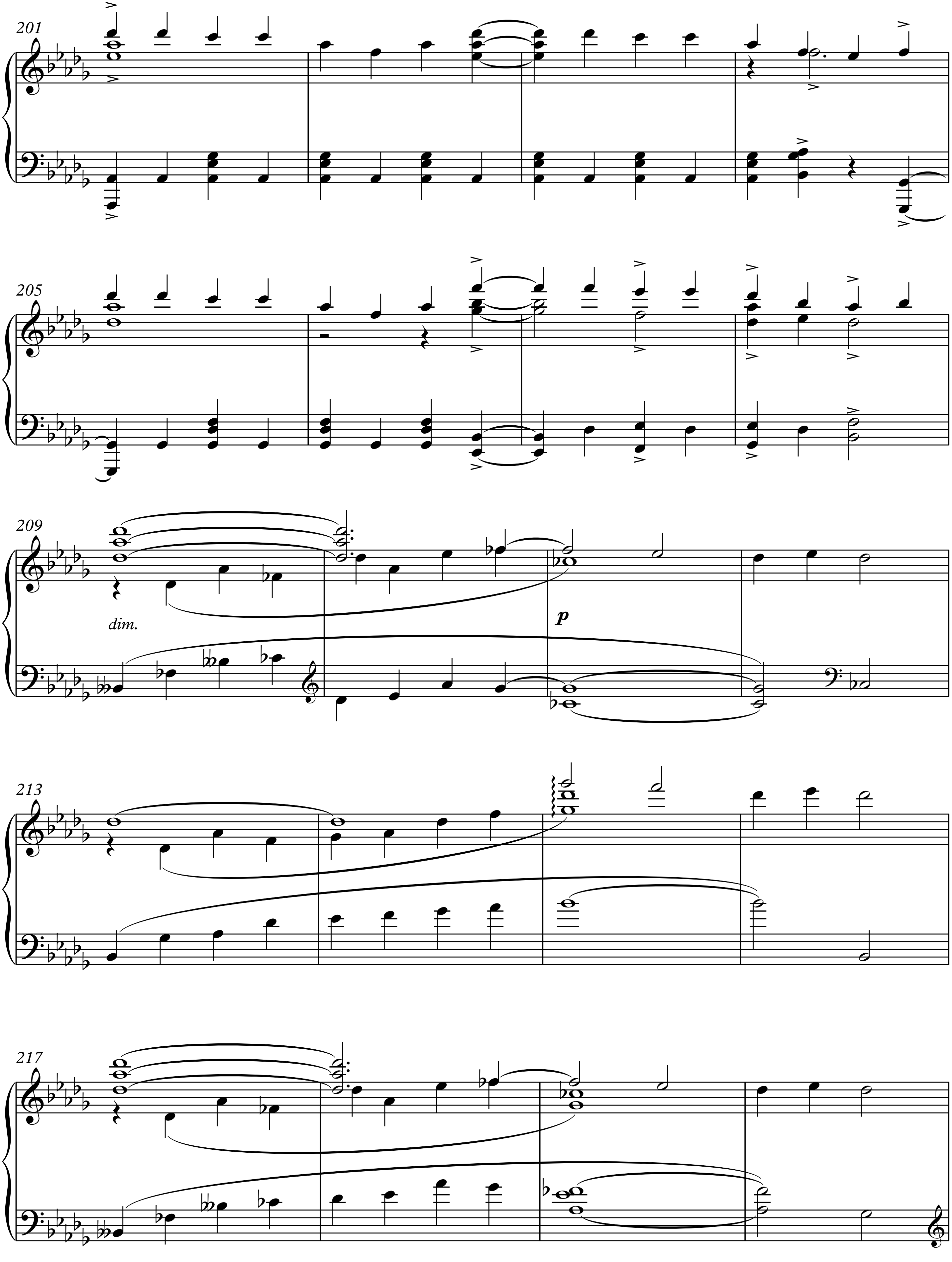

cresc. poco a poco

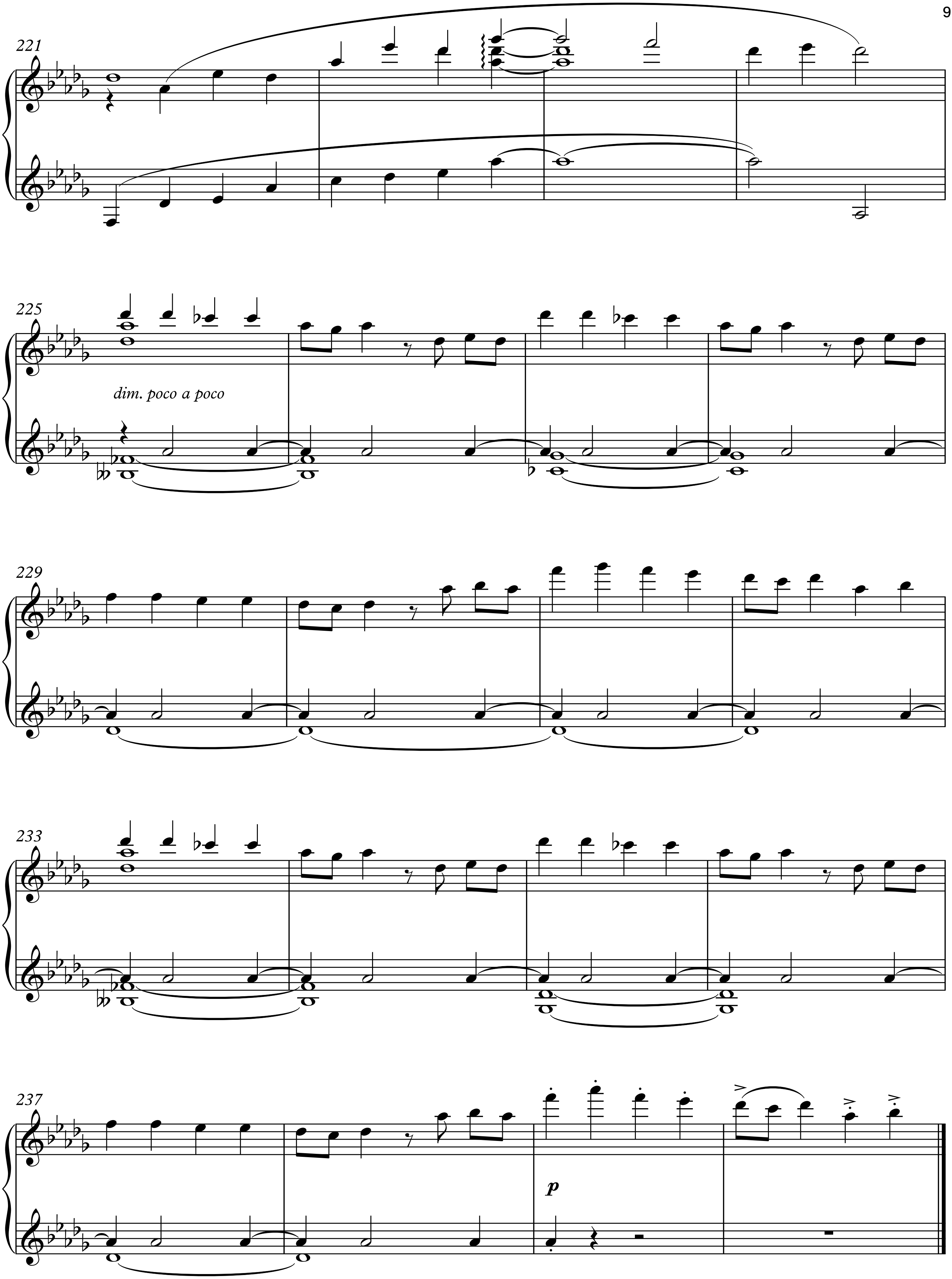

121
don't stop that crescendo!
125
f
129
ff
sim.
mf
133
137
sim.




dim.
smoothly
mp


sim.
sub. f

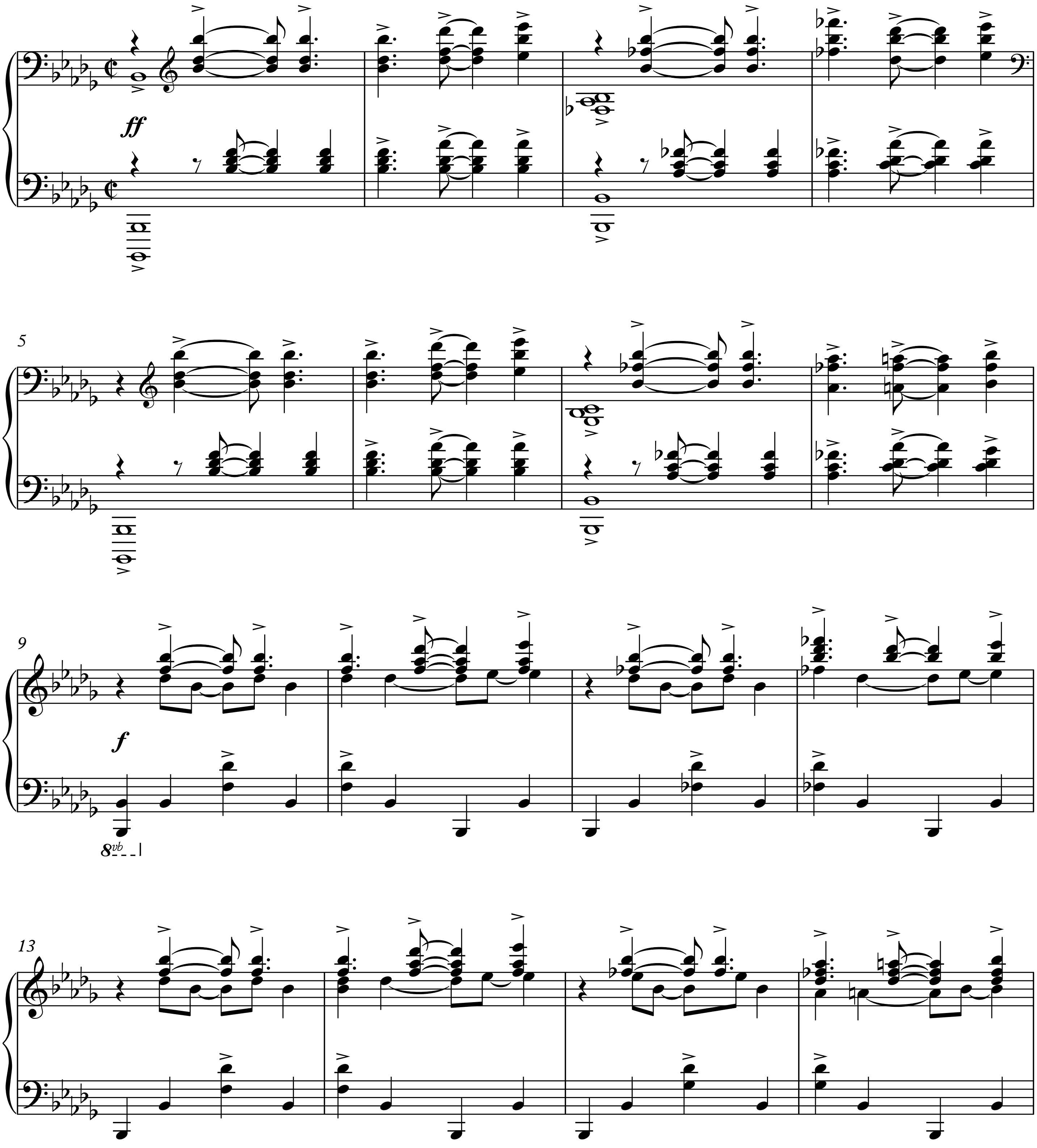

dim.
p


dim. poco a poco
p

BIG SHOT

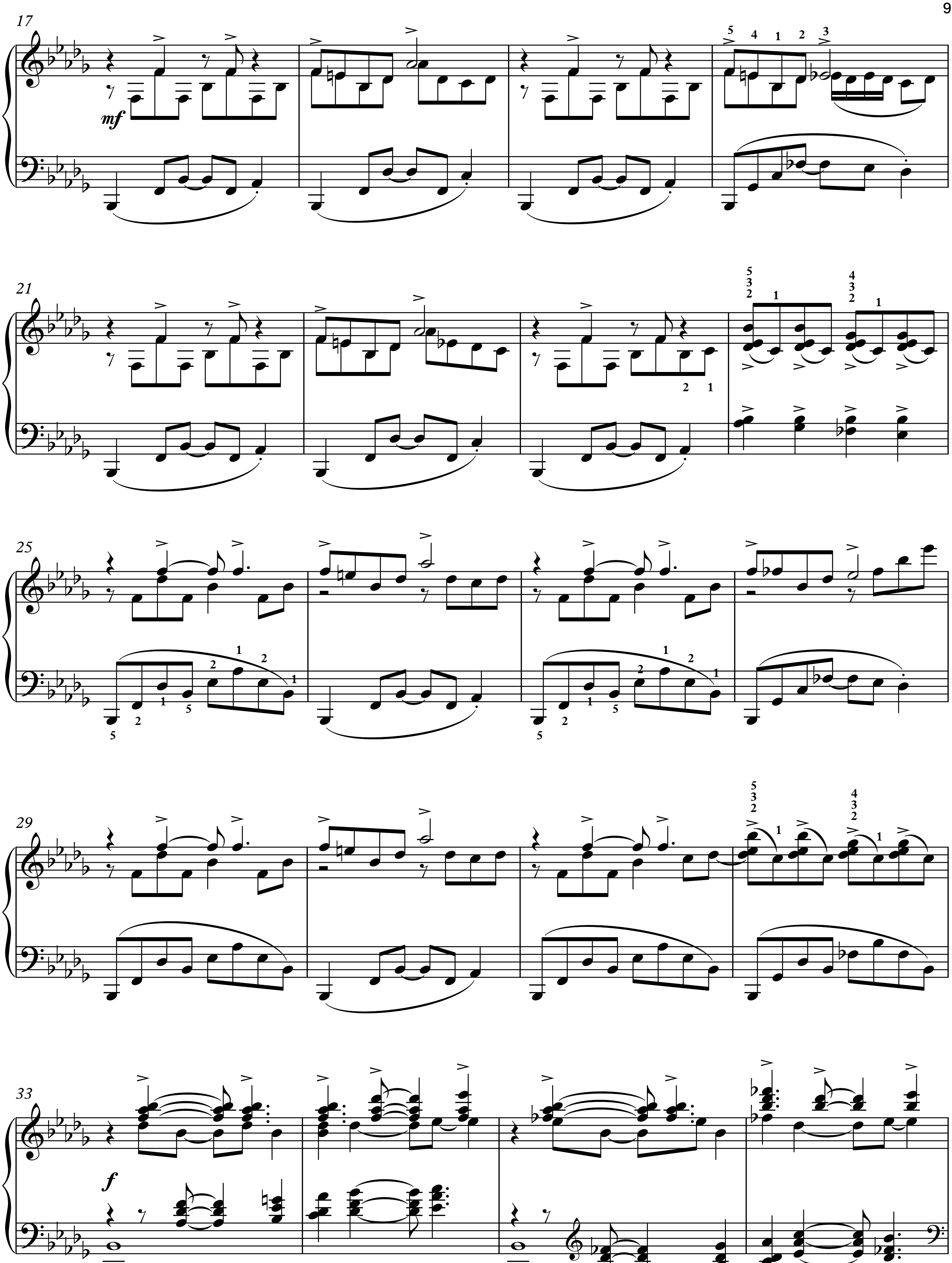
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

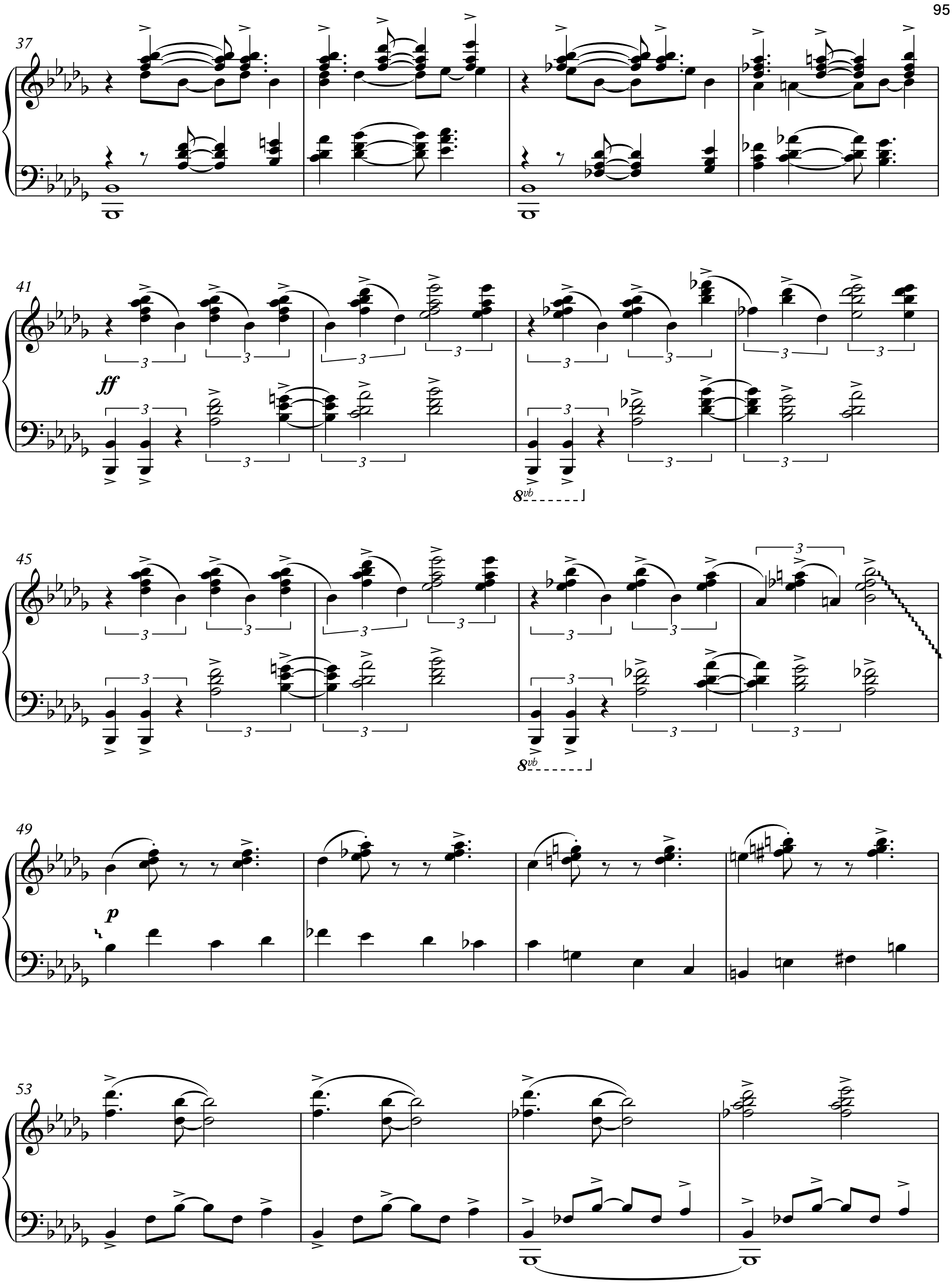
WITH [Determination] 𝅗𝅥 = 130

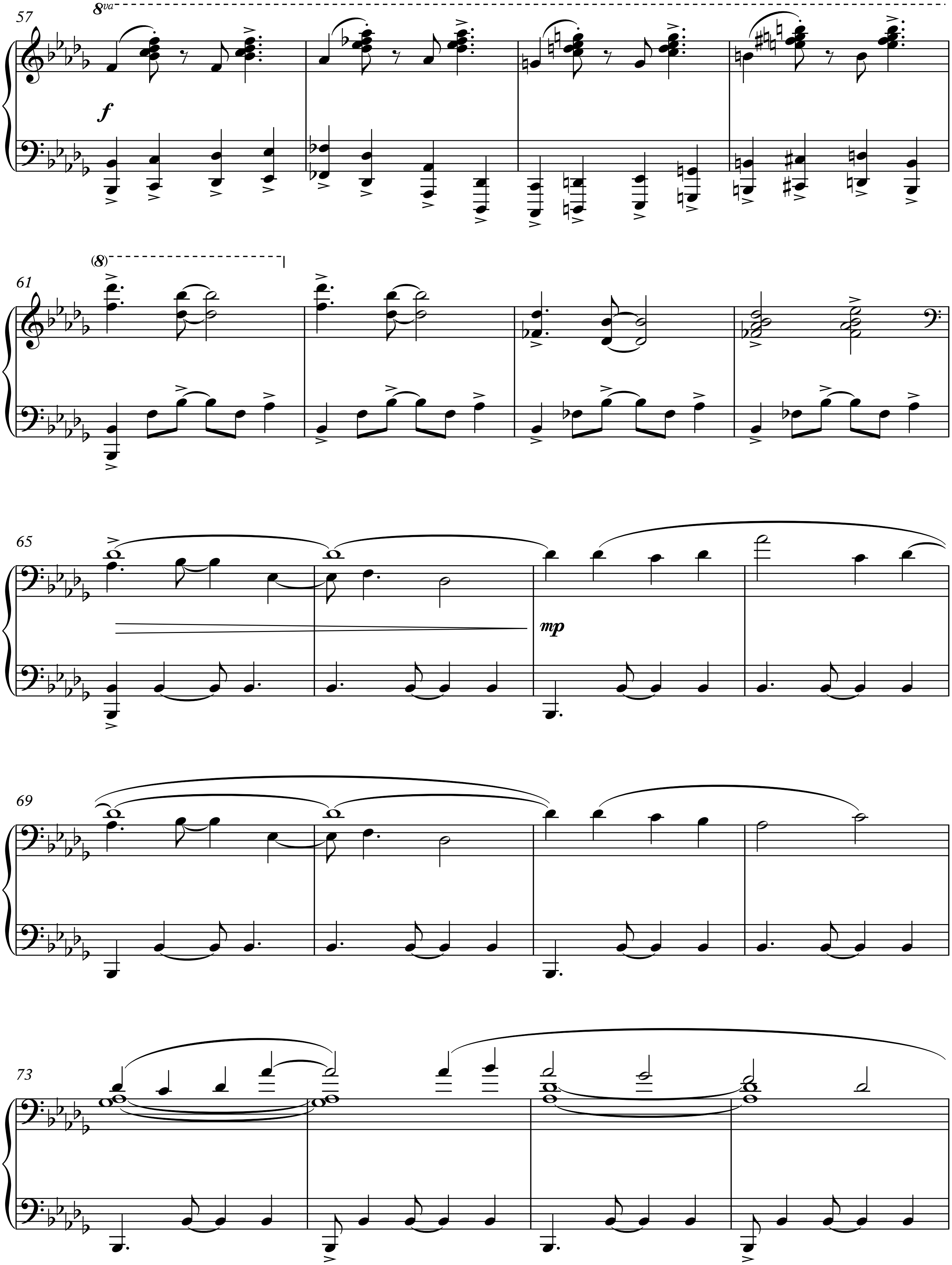


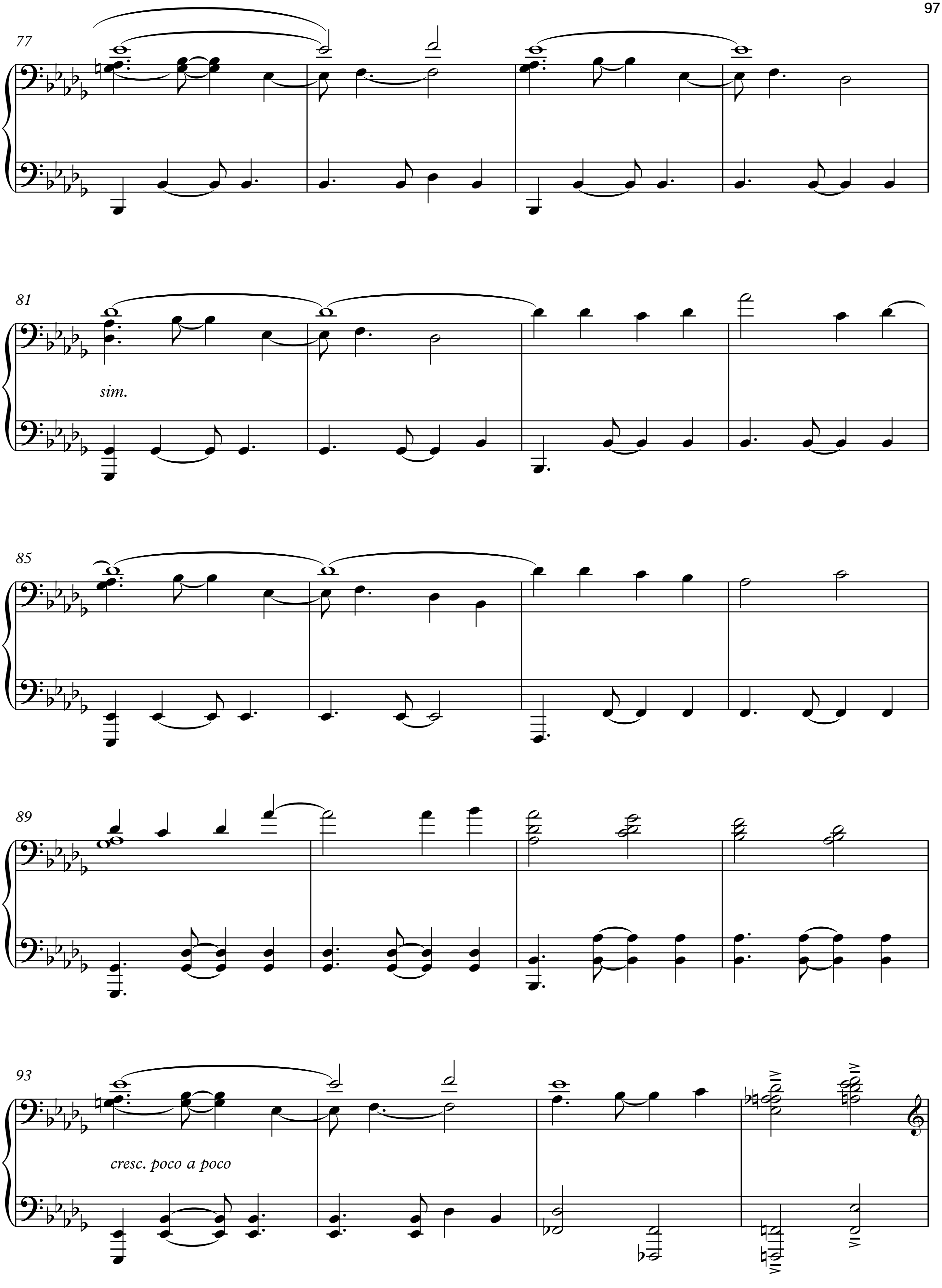
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

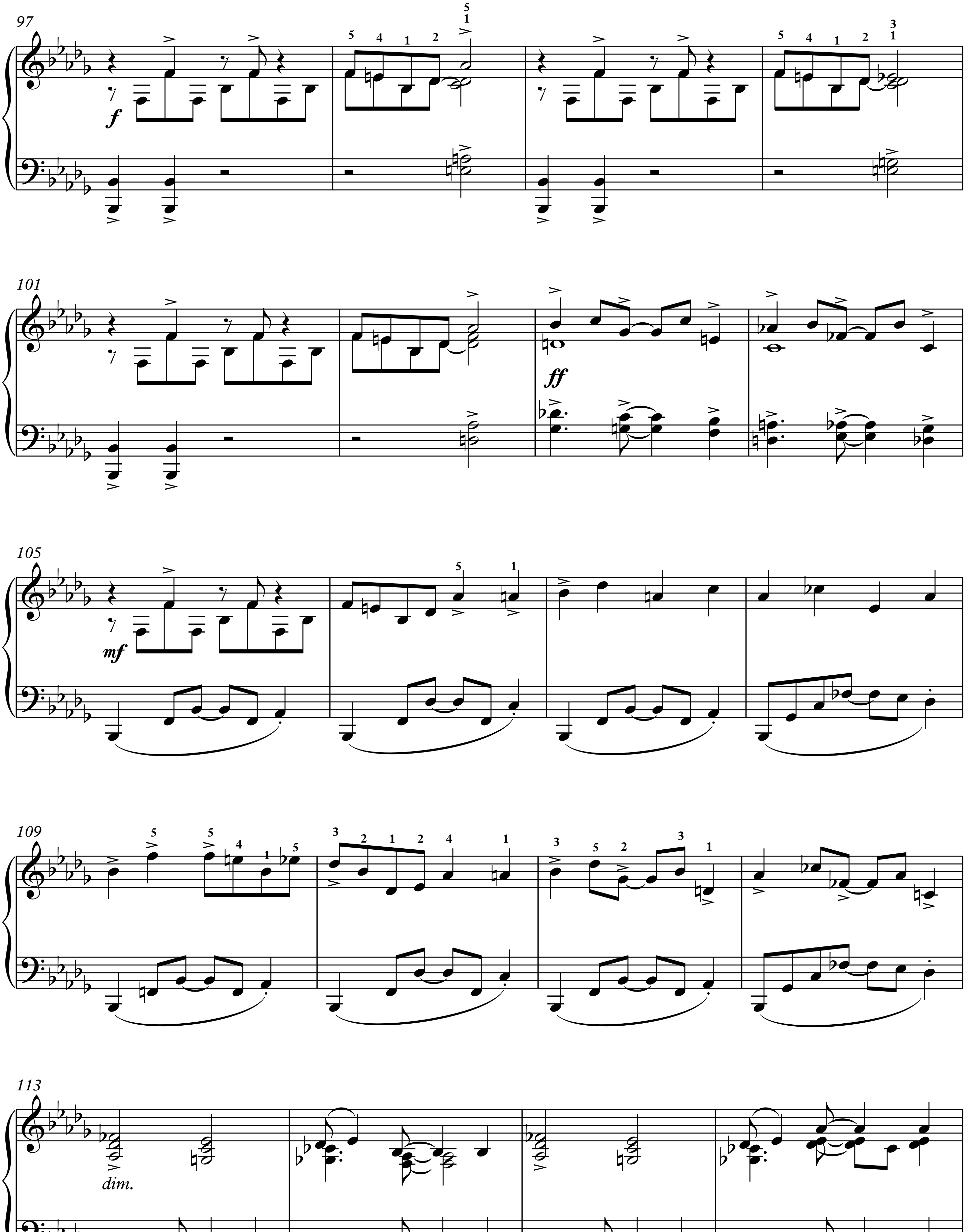
back to contents ⮌

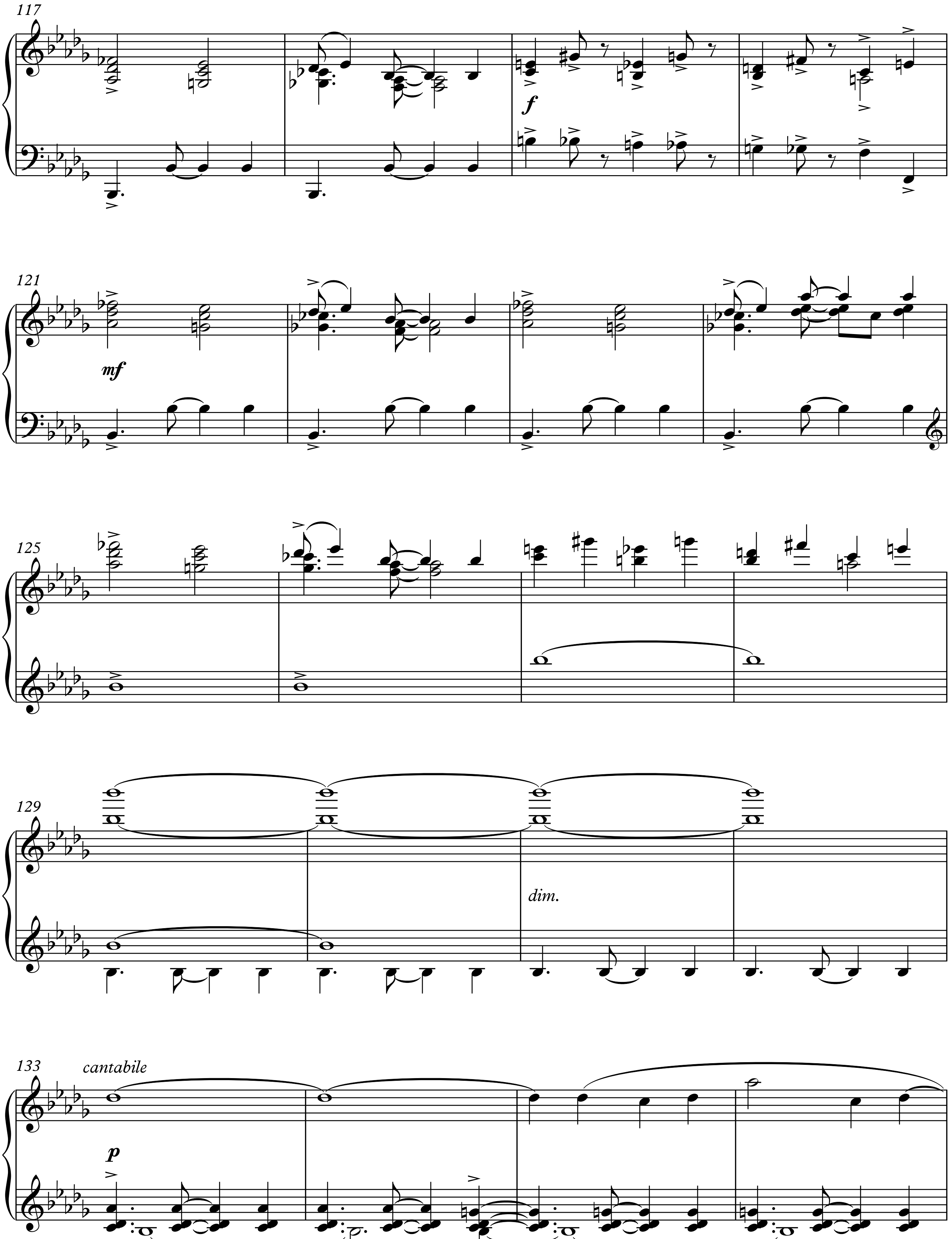

mf
f

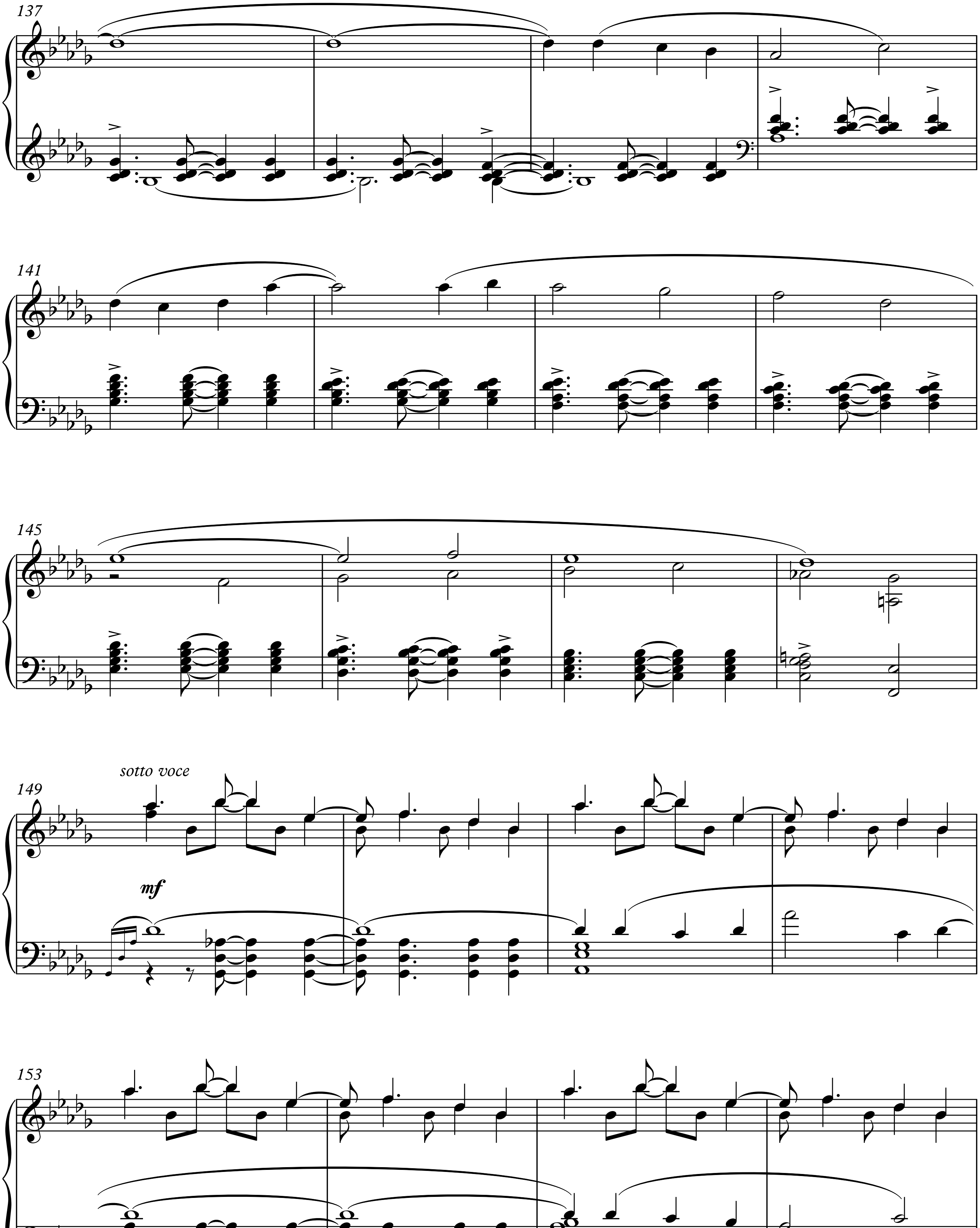

ff
8vb
p

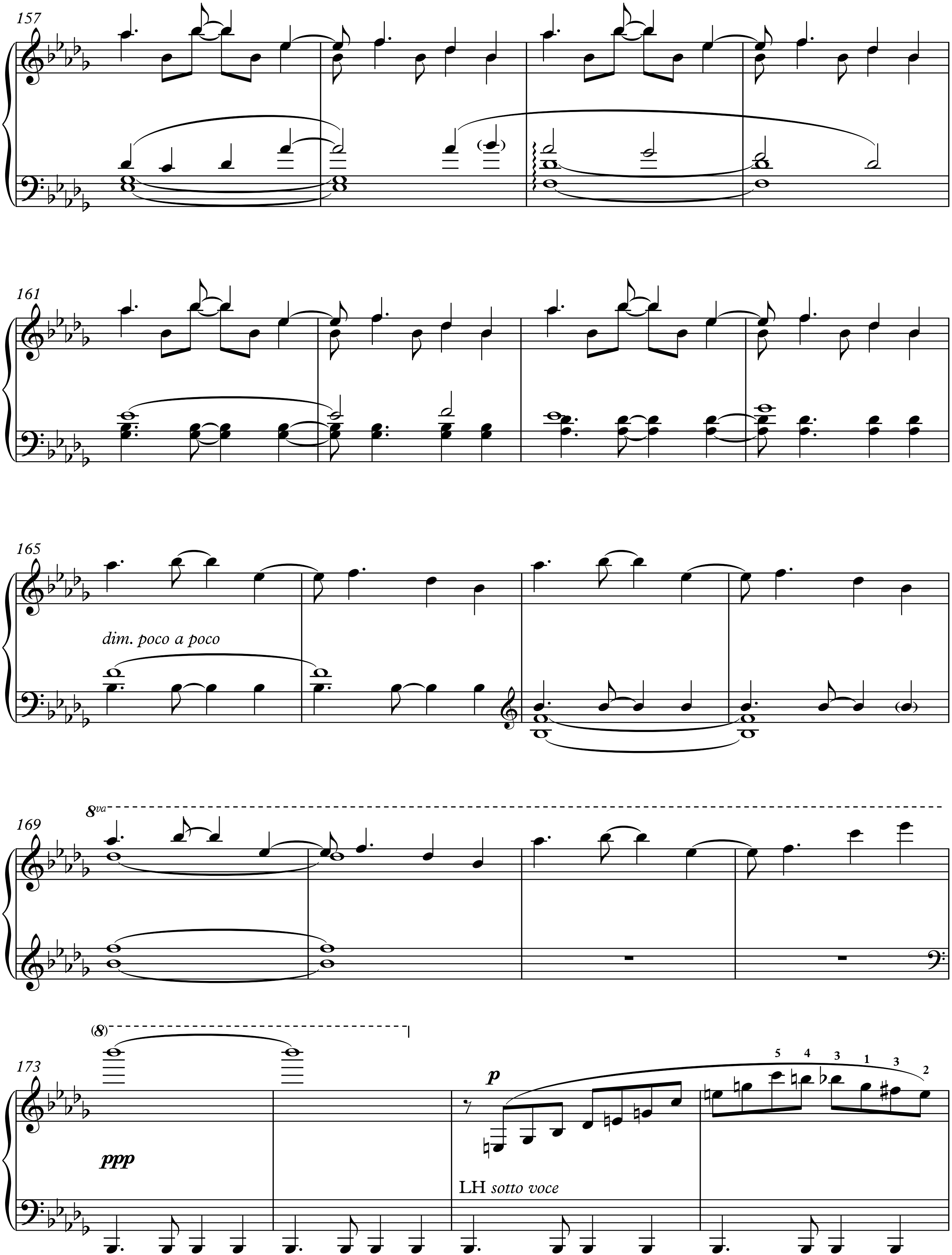

57
8va
f
61
(8)
65
mp
69
73

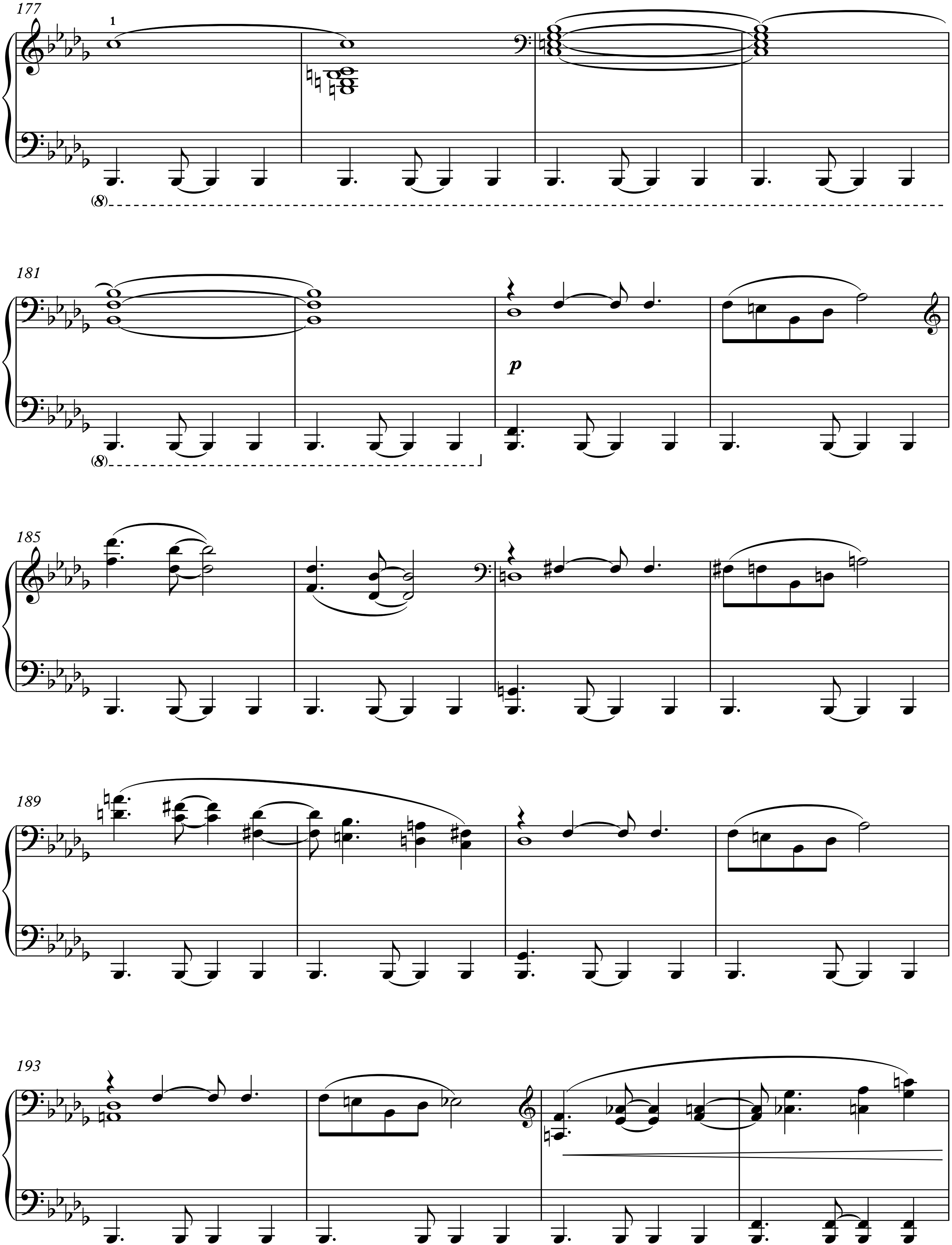

77
81
sim.
85
89
93
cresc. poco a poco
IV
IV
VI
VI

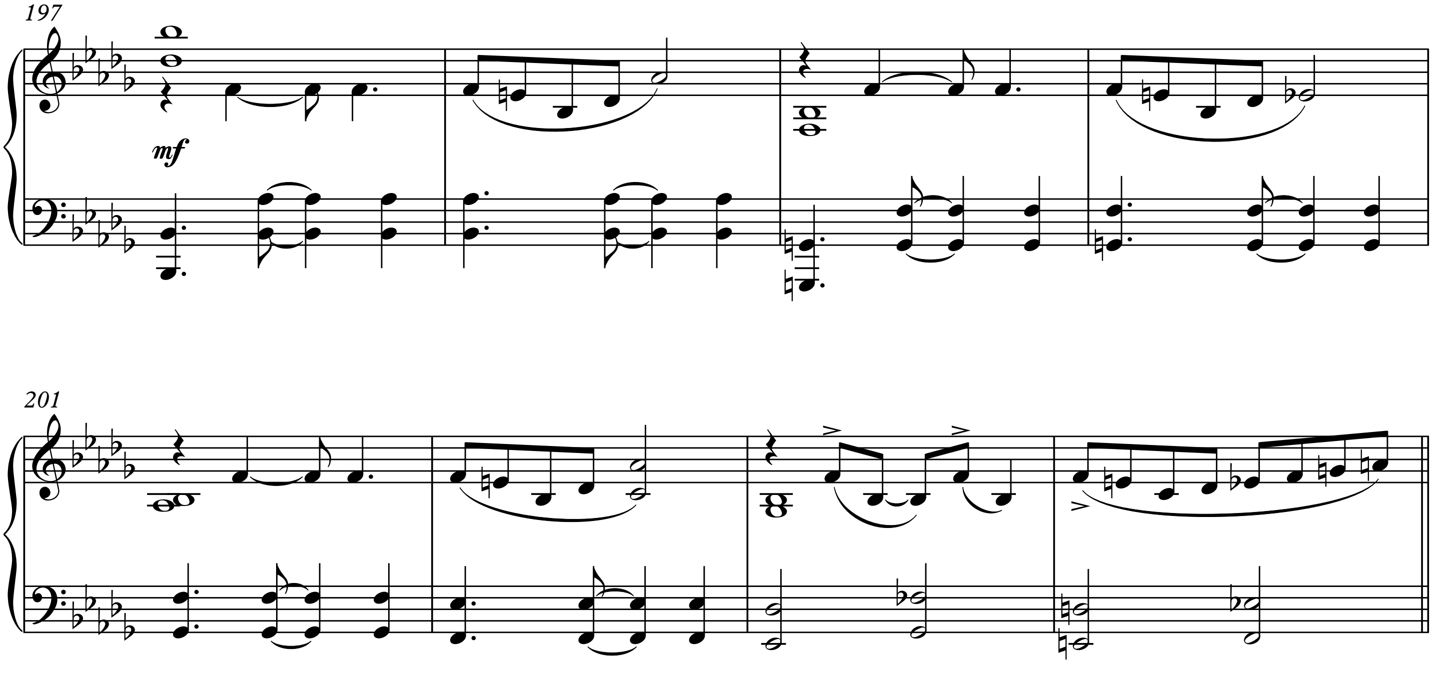

97
f
101
ff
105
mf
109
113
dim.


117
f
121
mf
125
129
dim.
133
cantabile
p

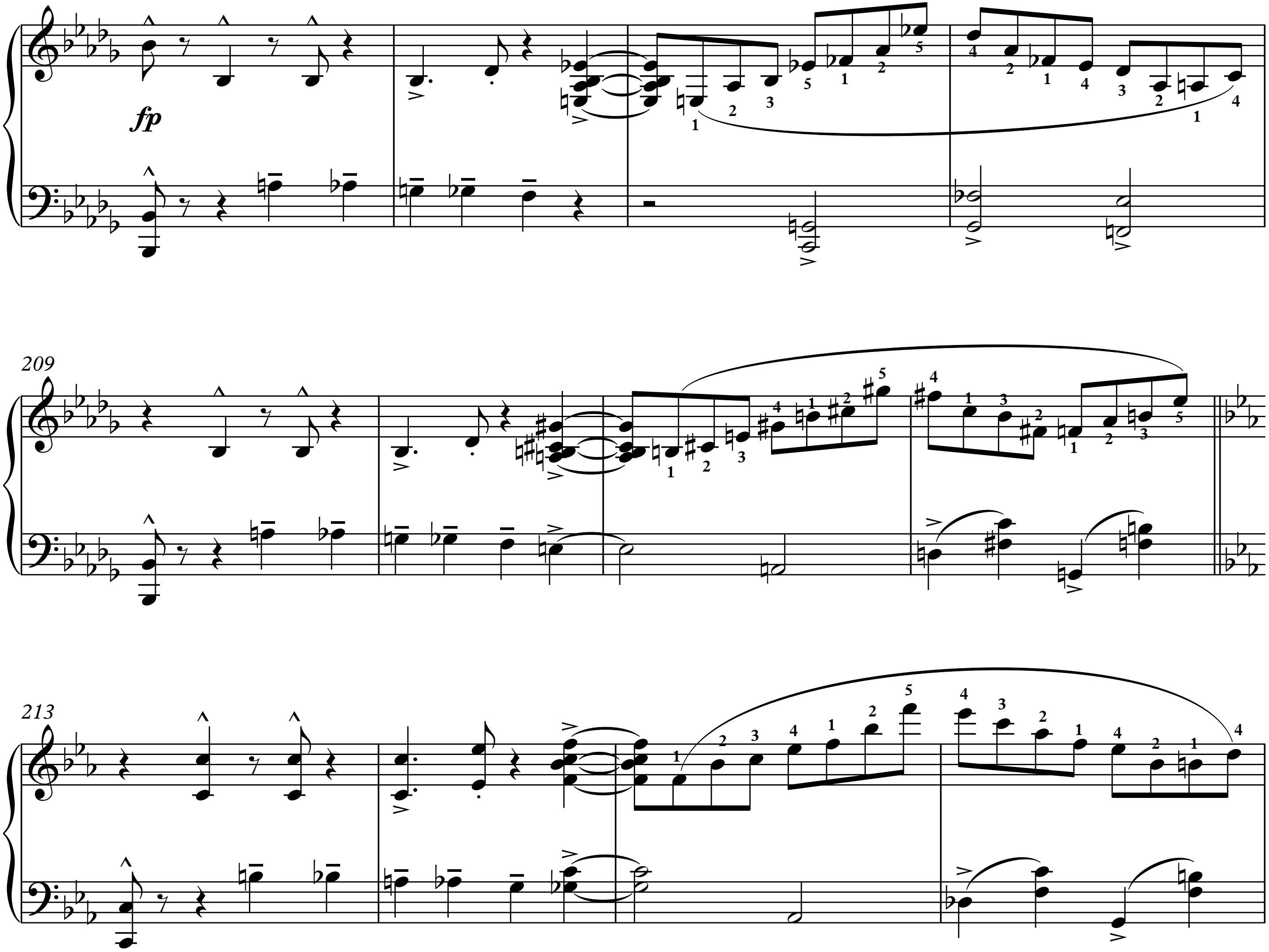

sotto voce
mf

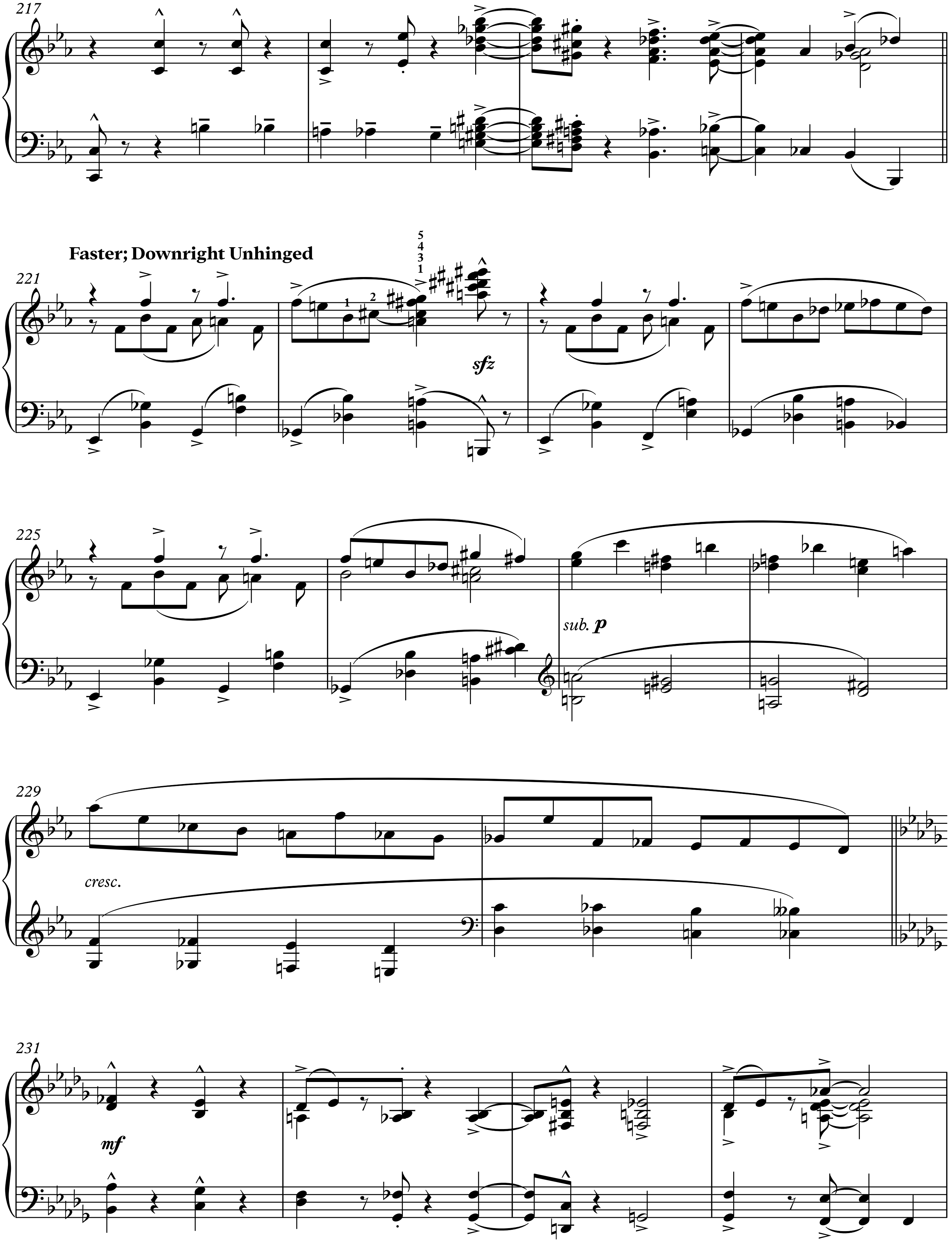

157
161
165
dim. poco a poco
169
8va
173
(8)
ppp
8vb
p
LH sotto voce
5 4 3 1 3 2

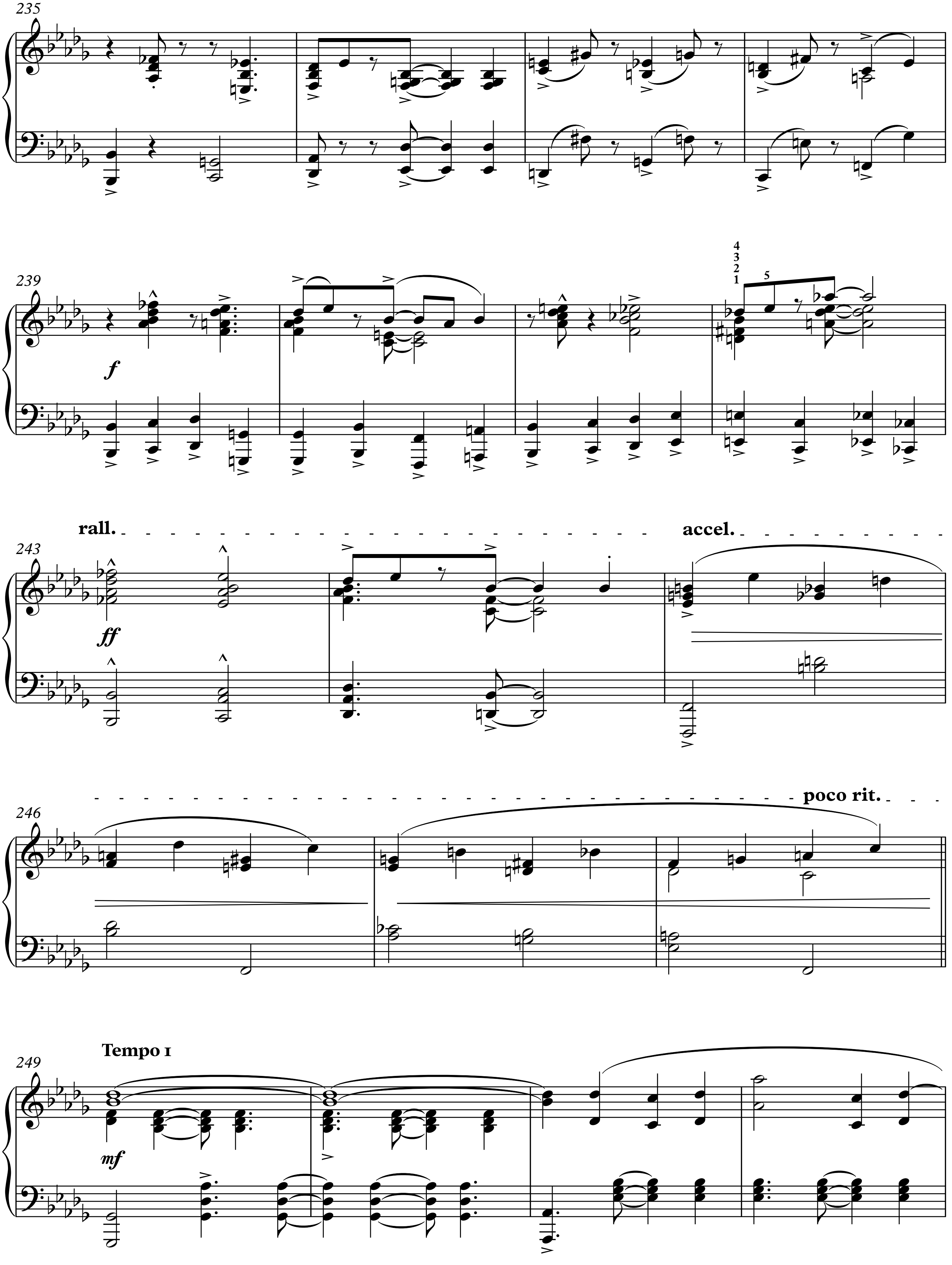

(8)
(8)
p

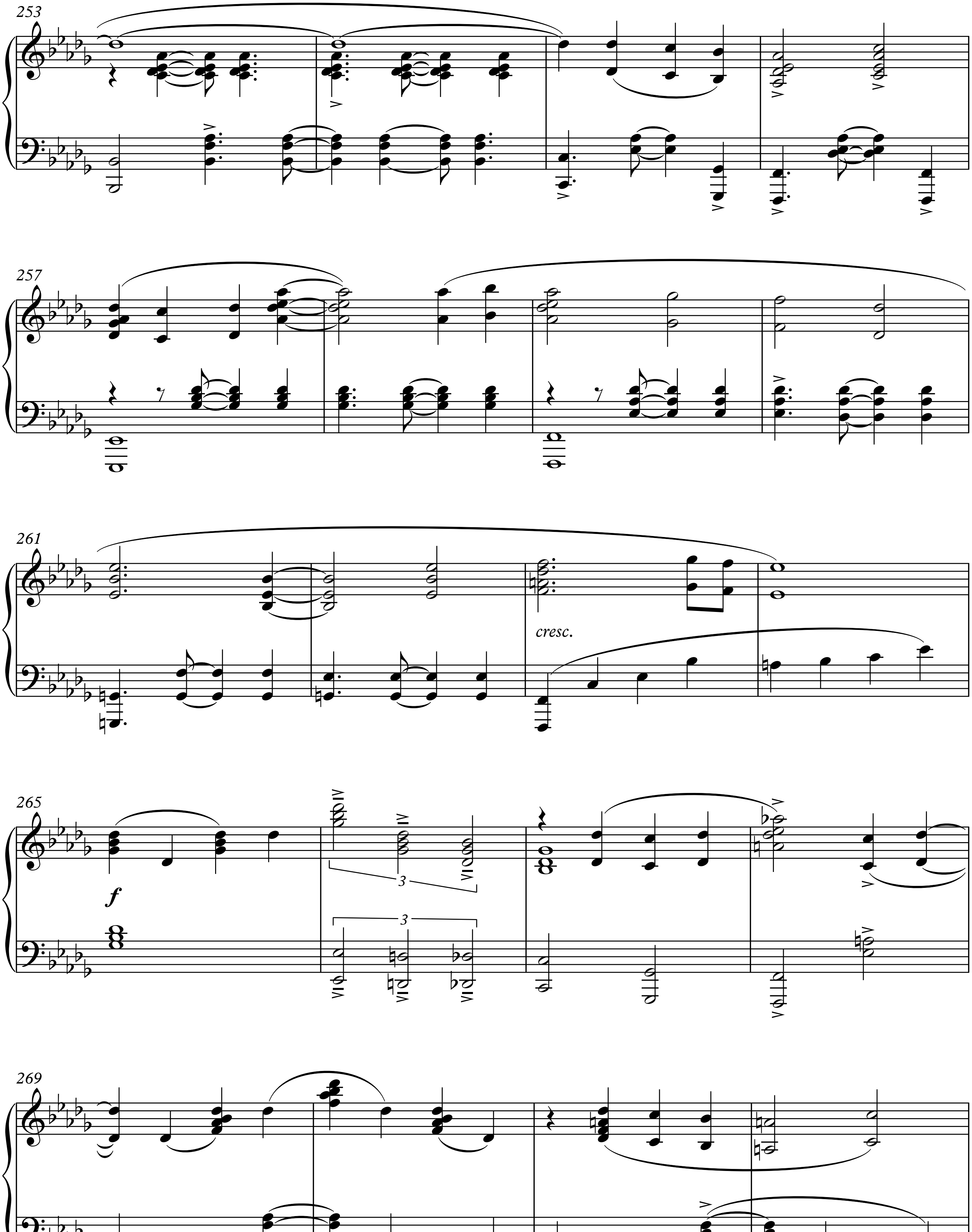


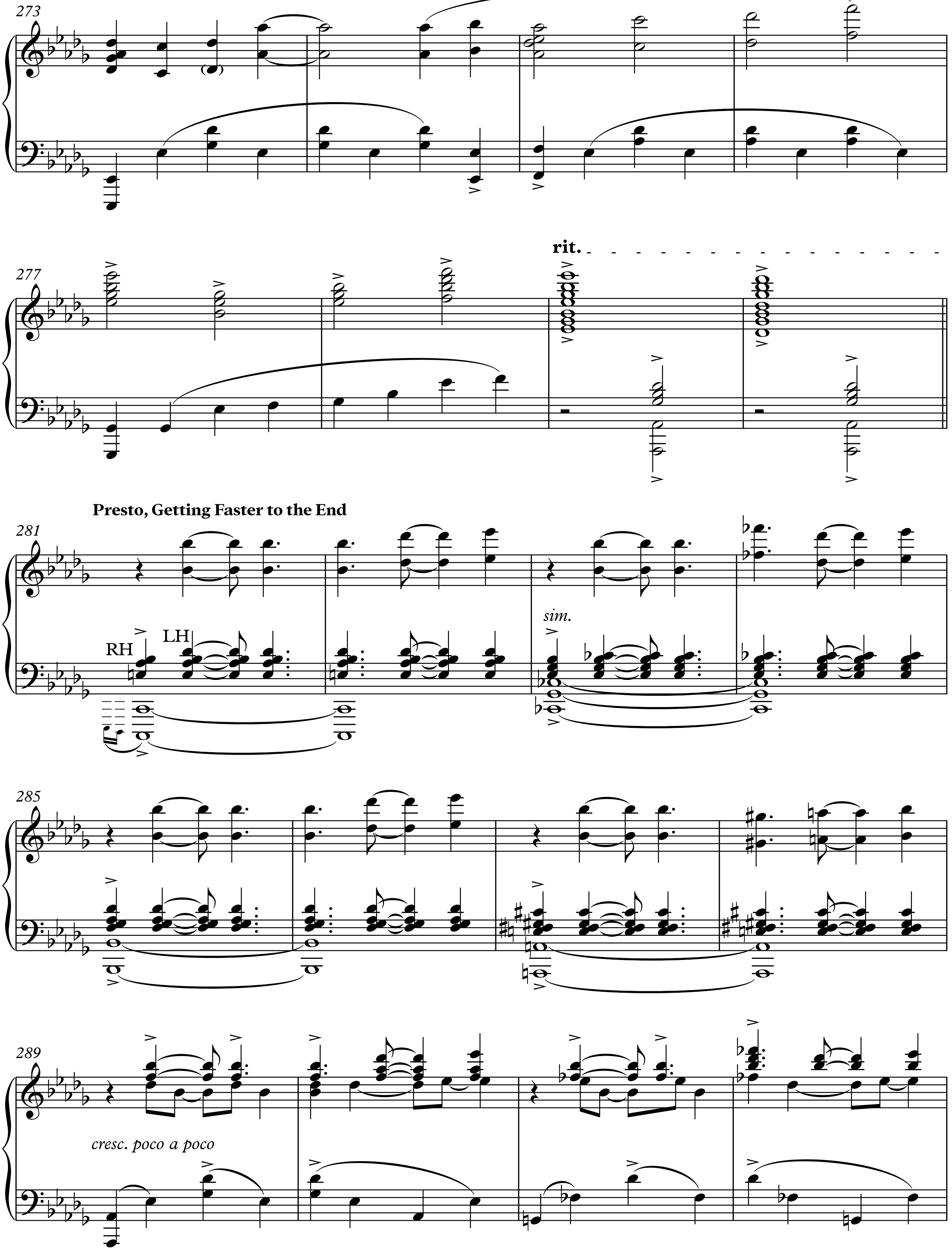
Presto, Getting Faster to the End

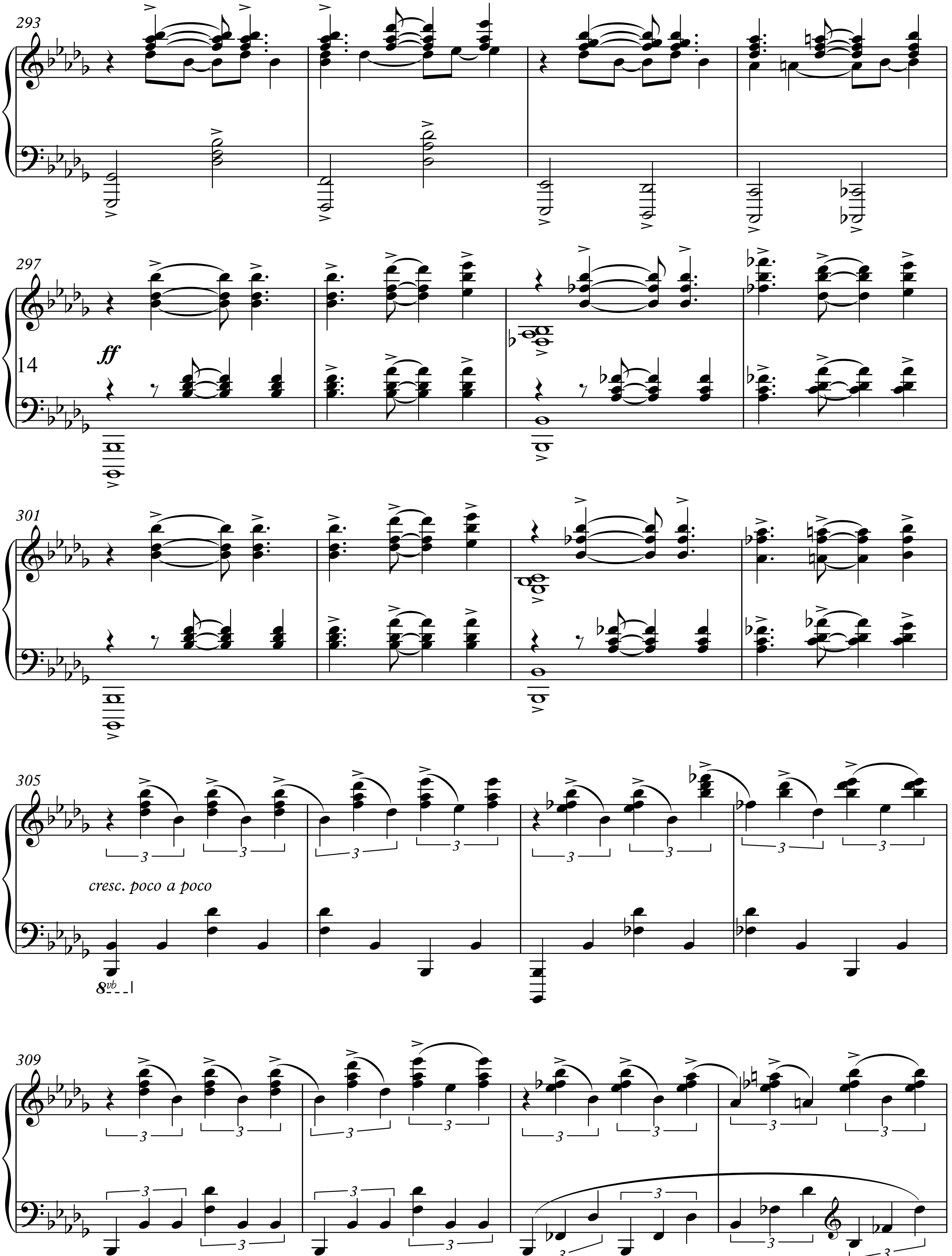

205
fp
209
213


Faster; Downright Unhinged
sfz
sub. p
cresc.
mf

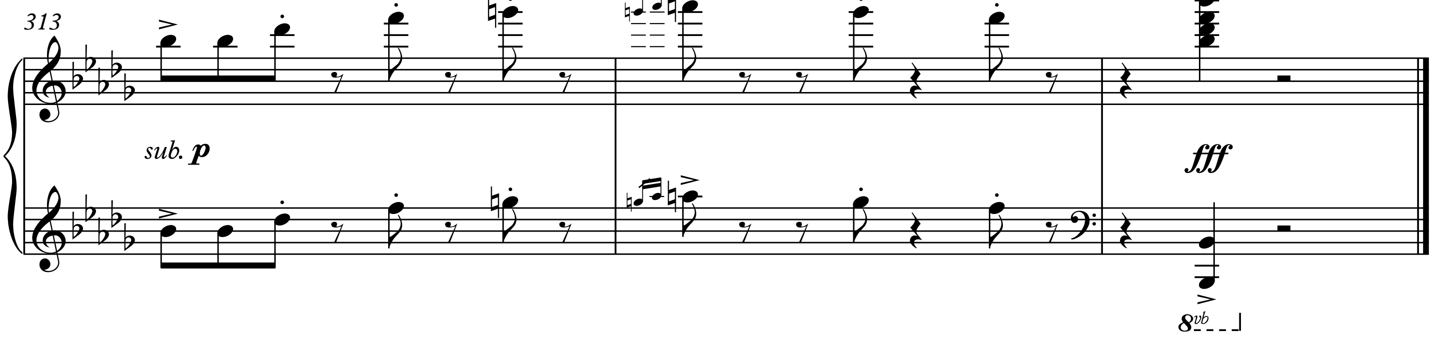

235
239
f
4
3
2
1
5
rall.
accel.
243
ff
246
poco rit.
249
Tempo I
mf


cresc.
f


273
277
rit.
Presto, Getting Faster to the End
281
RH
LH
sim.
285
289
cresc. poco a poco

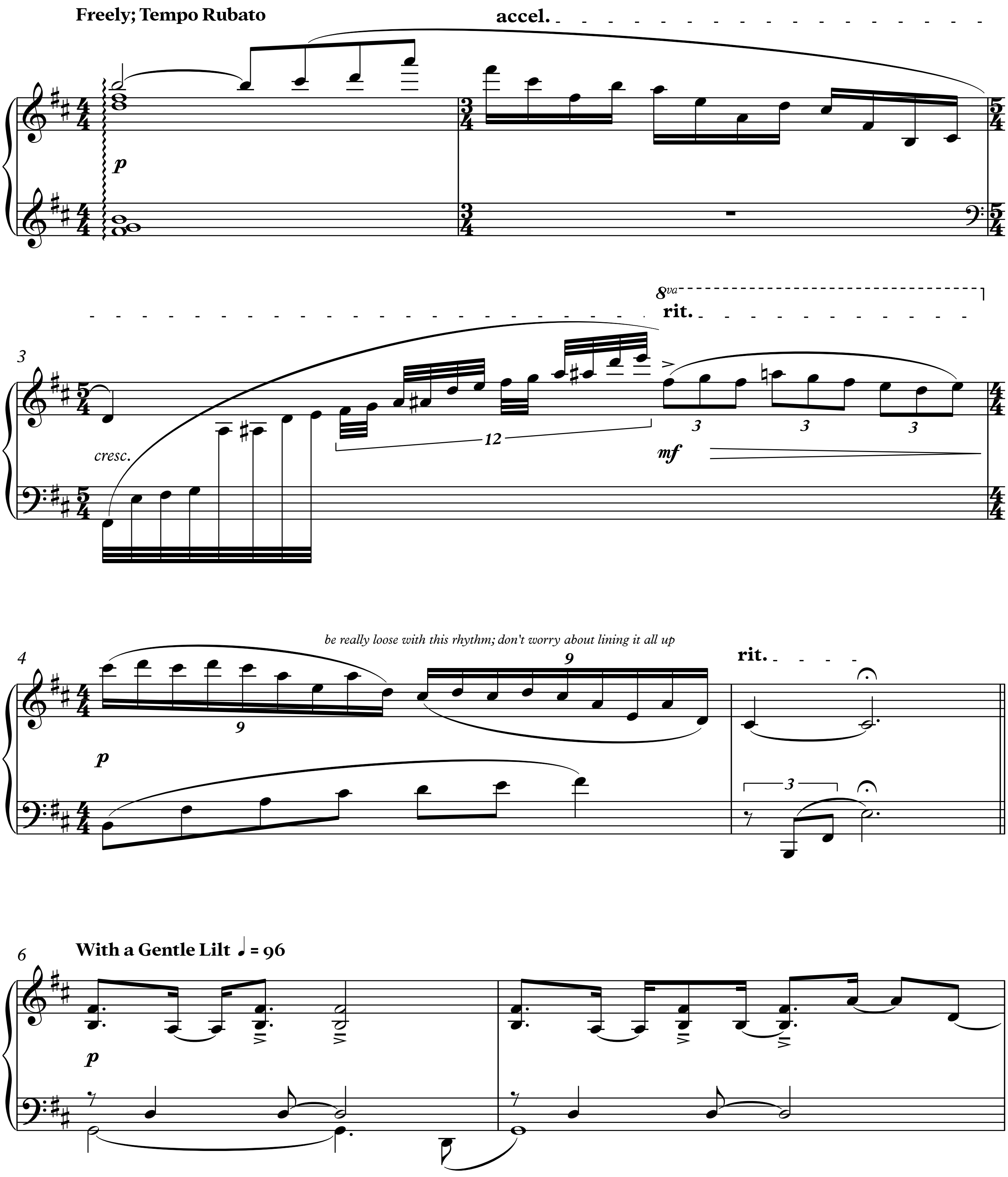

ff
cresc. poco a poco
8vb
8vb

Swung 8ths


313
sub. p
fff
8vb

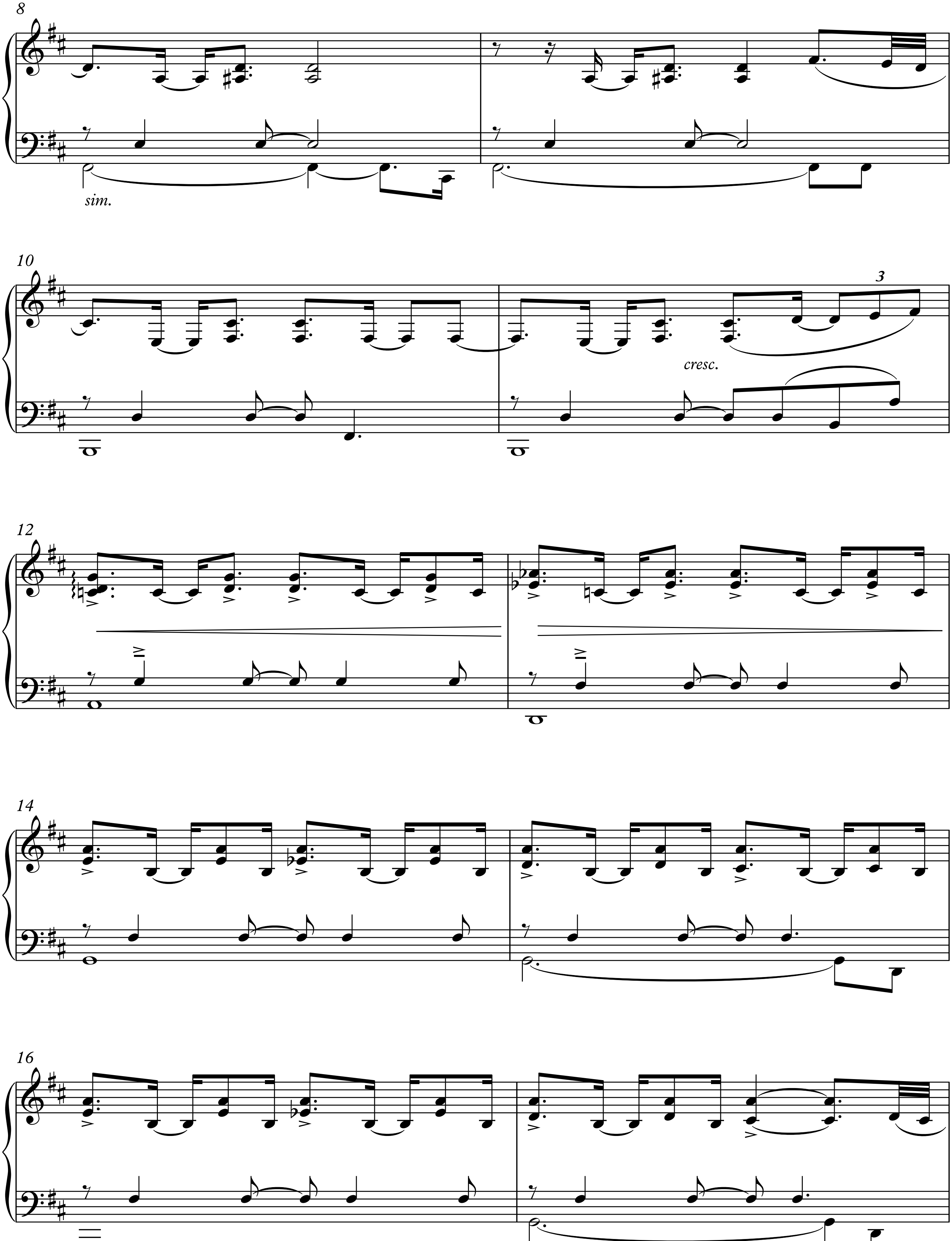
Hip Shop

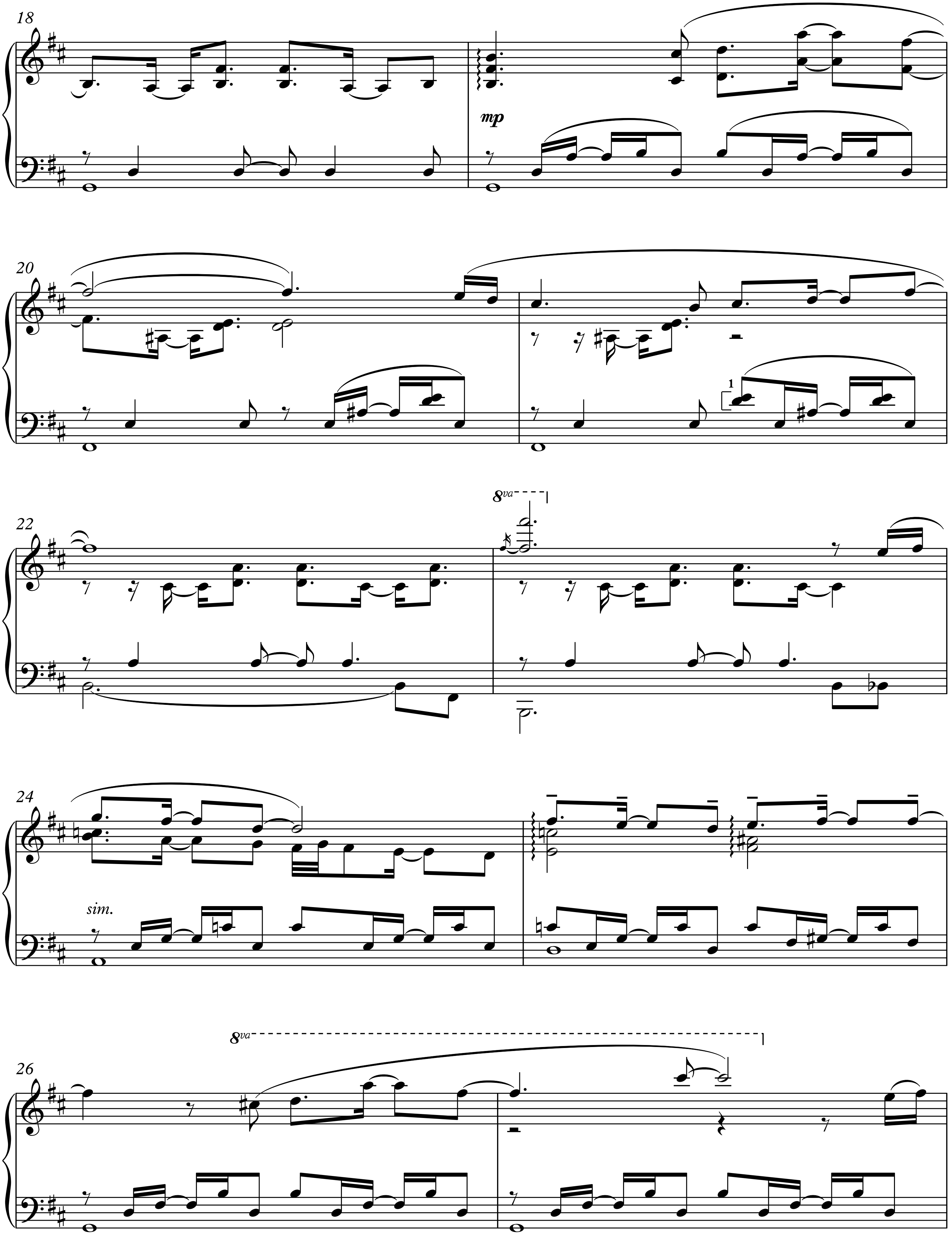
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

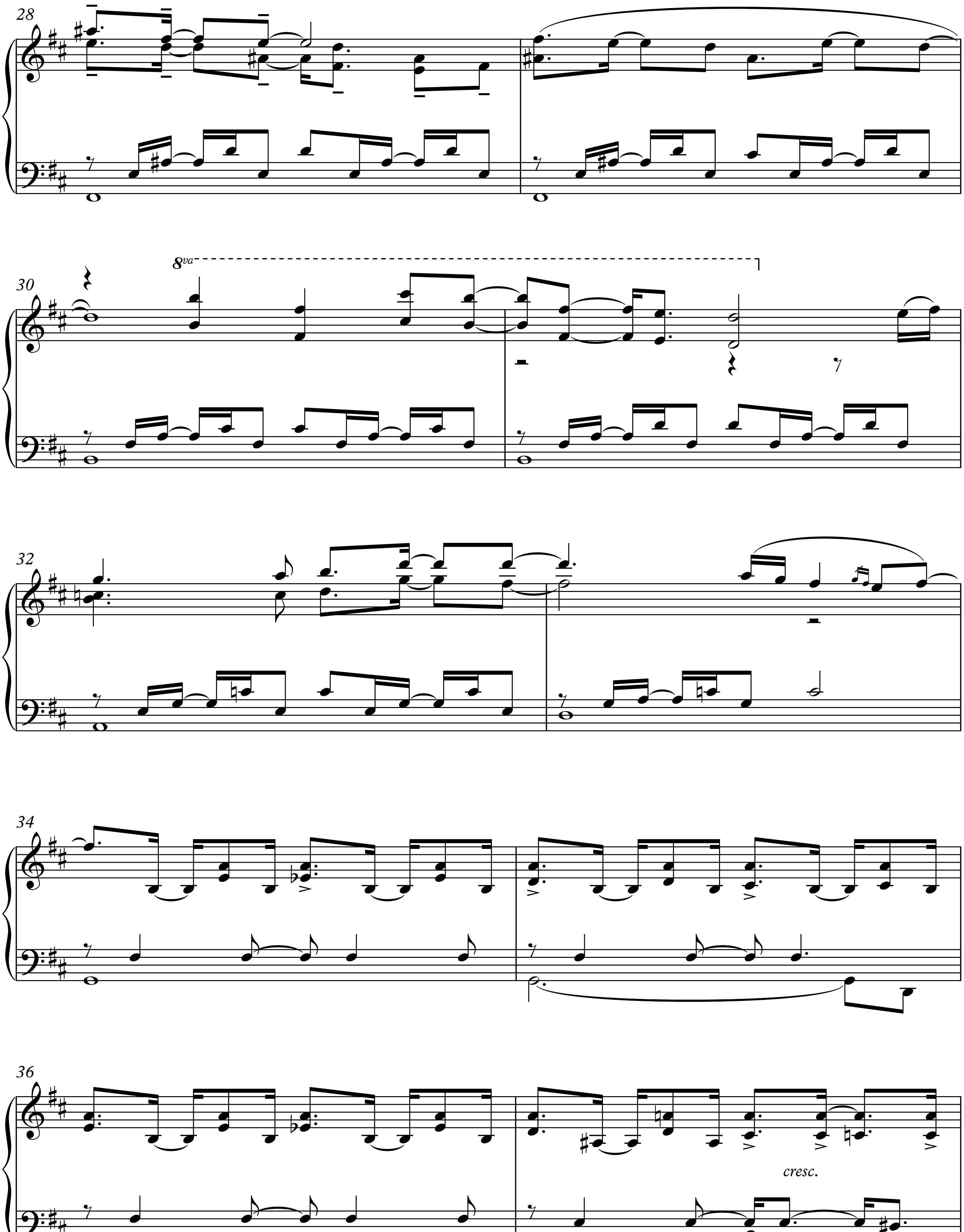

Freely; Tempo Rubato
accel.
p
8va
rit.
cresc.
12
3
mf
be really loose with this rhythm; don't worry about lining it all up
9
rit.
3
p
With a Gentle Lilt ♩ = 96
p
3
4
6

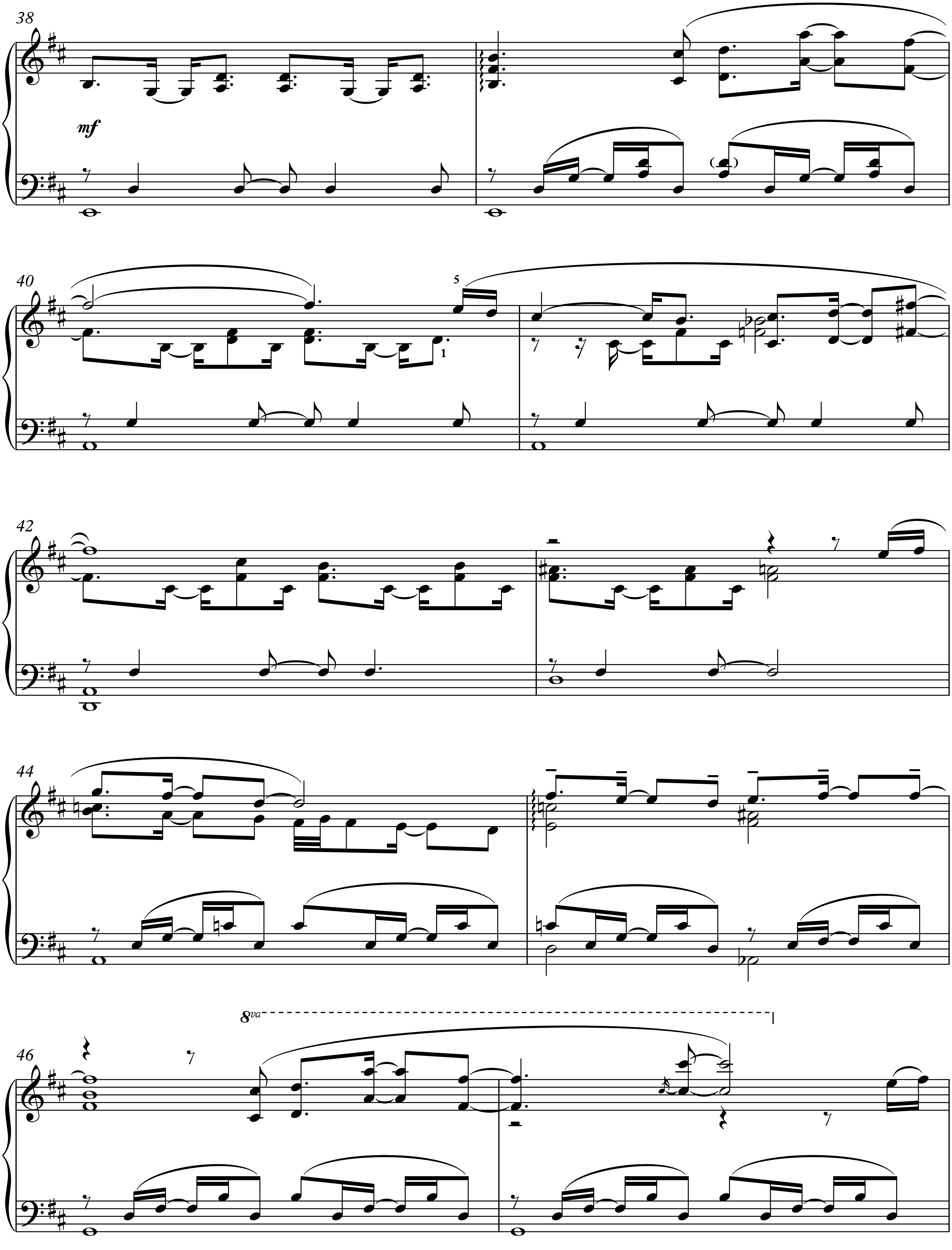
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

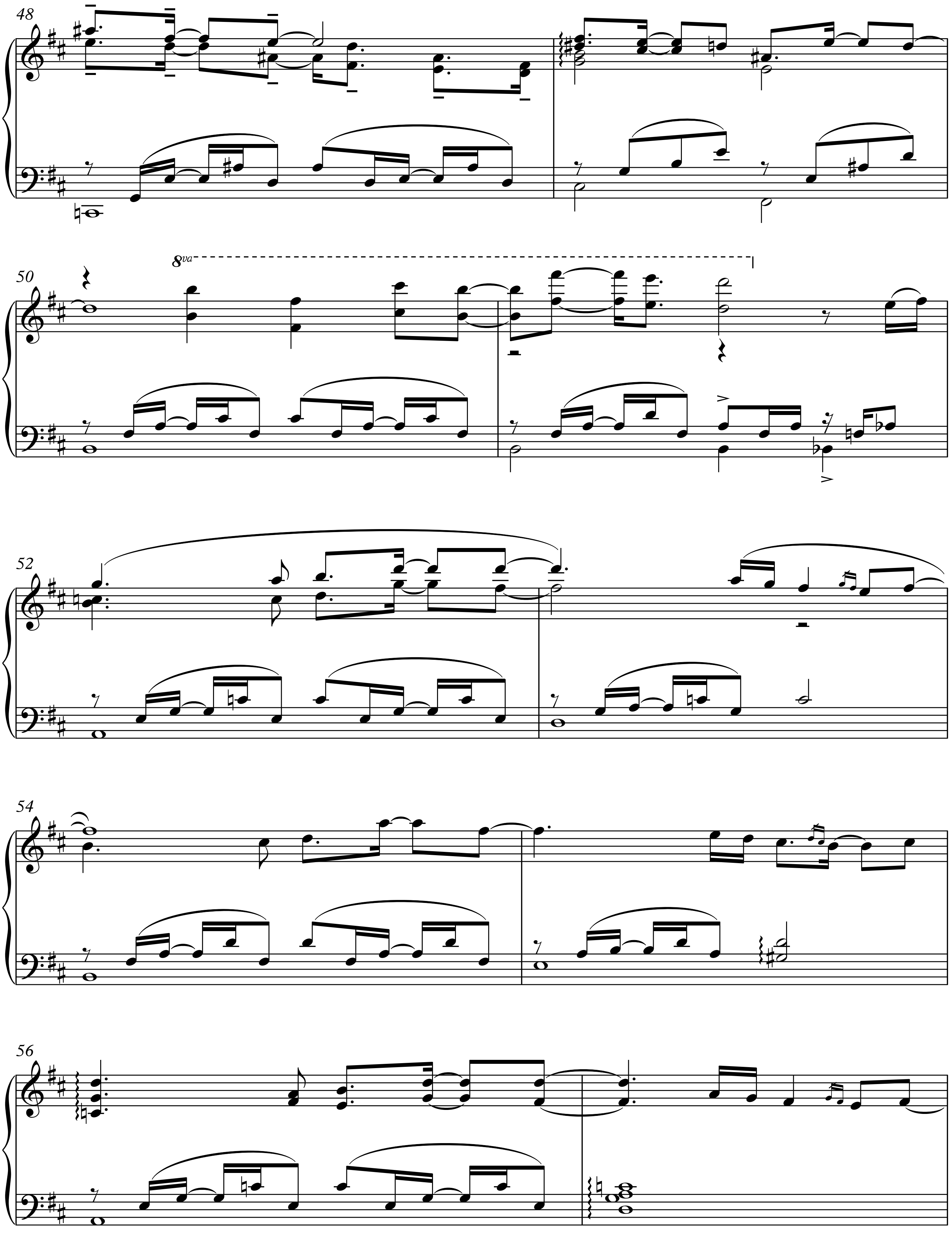
back to contents

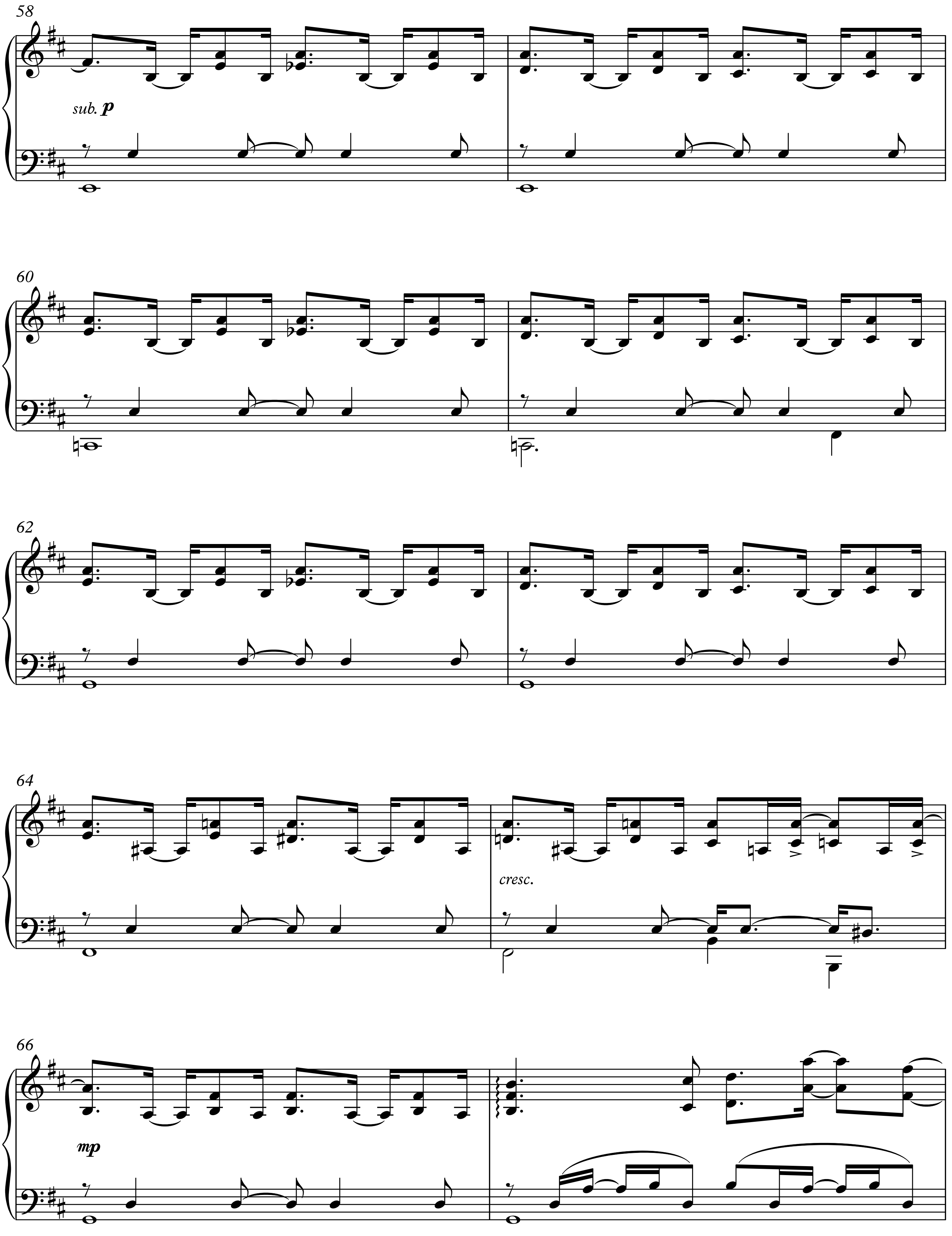

sim.
cresc.

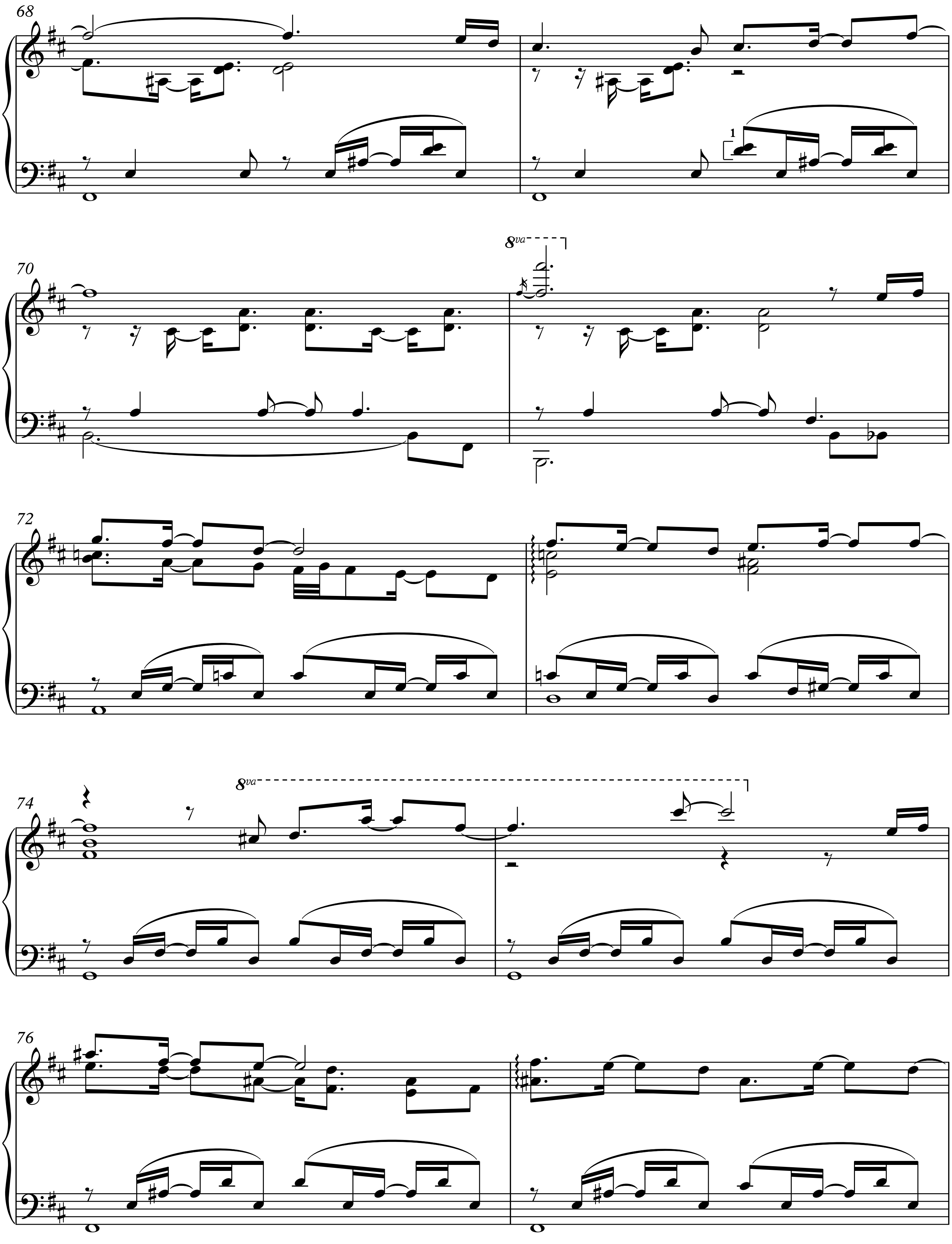

mp
8va
sim.
8va

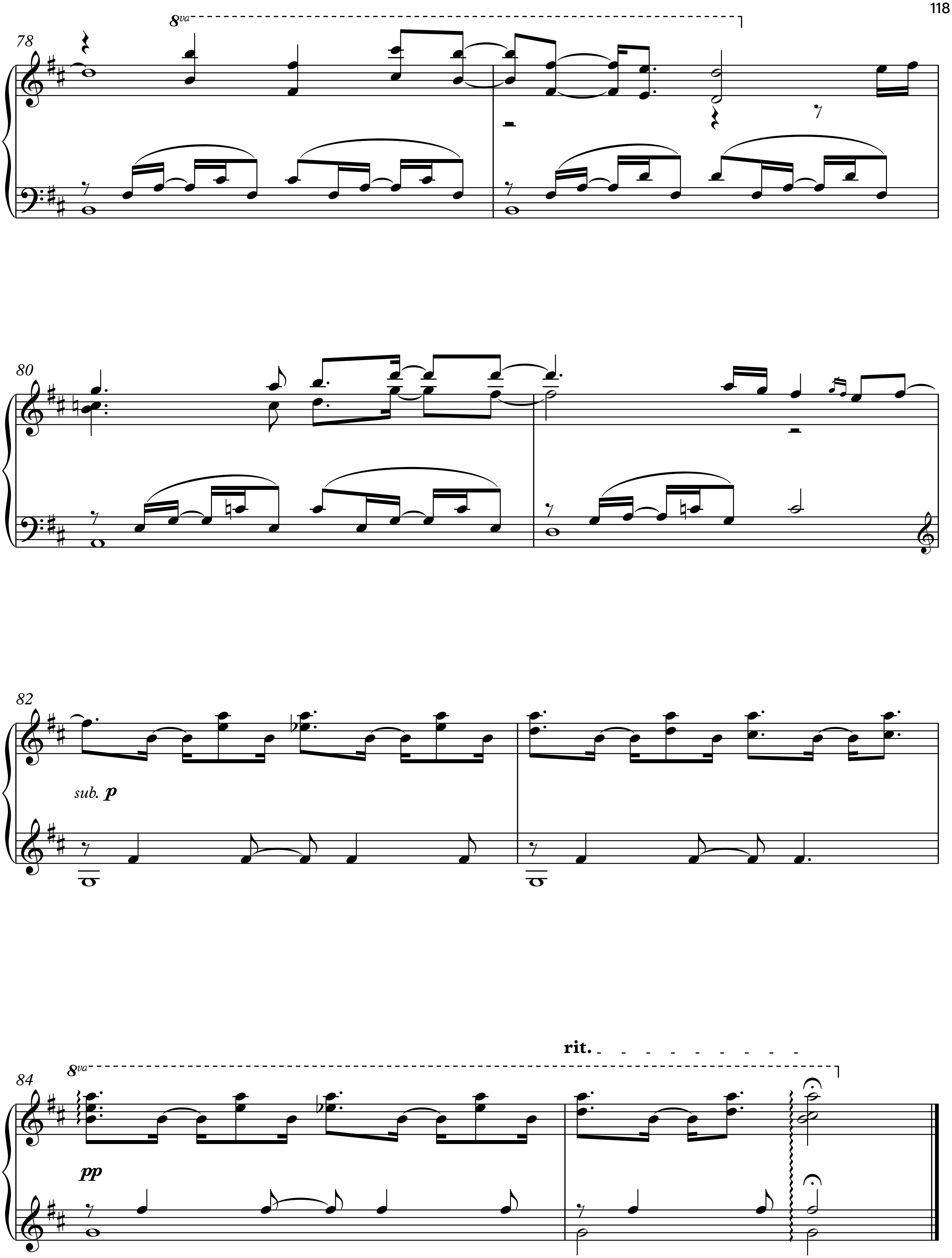

8va
cresc.


mf
8va


8va


sub. p
cresc.
mp

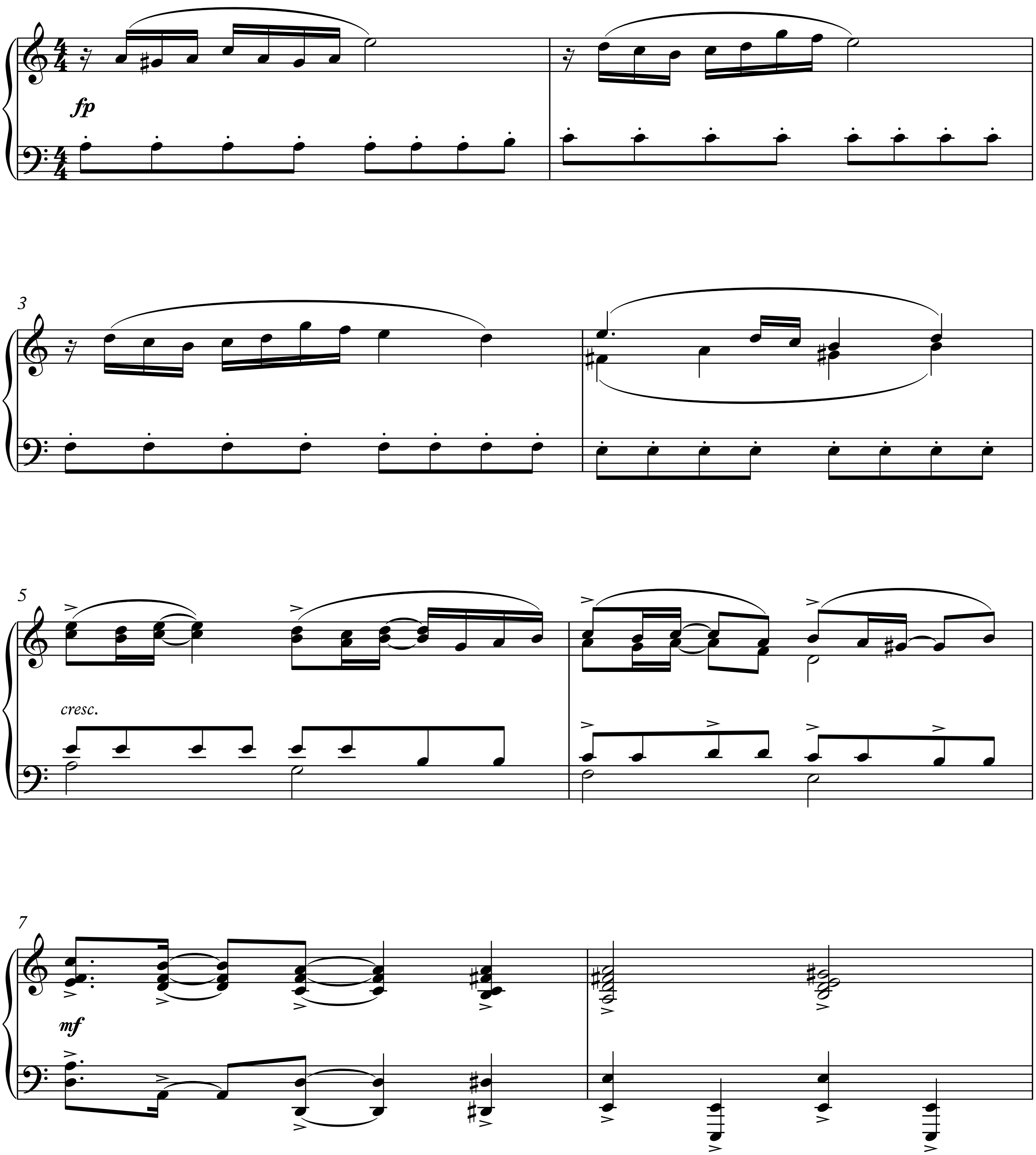

8va
8va


78
8va
80
82
sub. p
84
8va
pp
rit.

Attack of the Killer Queen

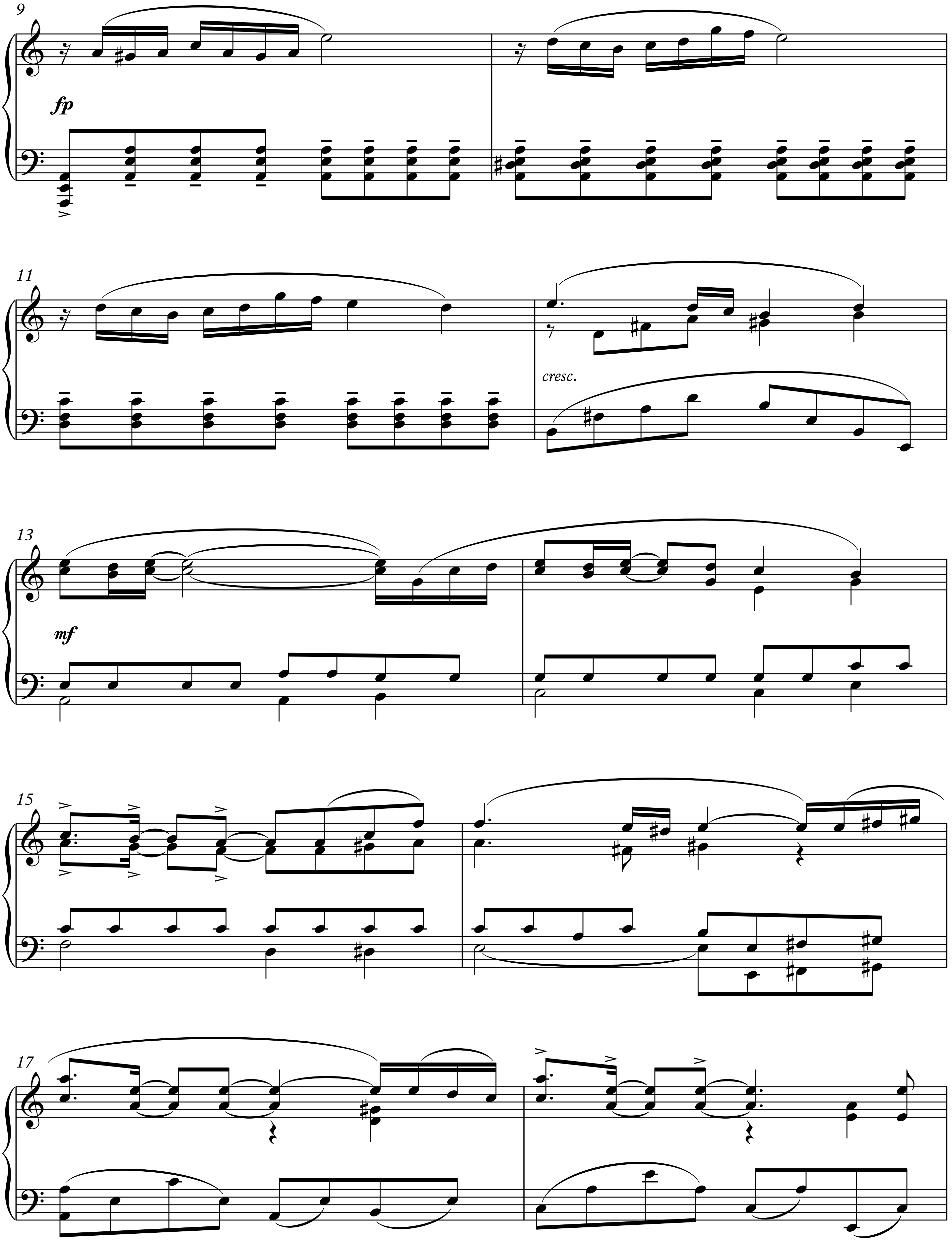
Composed by TOBY FOX,
LENA RAINE, and MARCY NABORS
Arranged by TREVOR ALAN GOMES

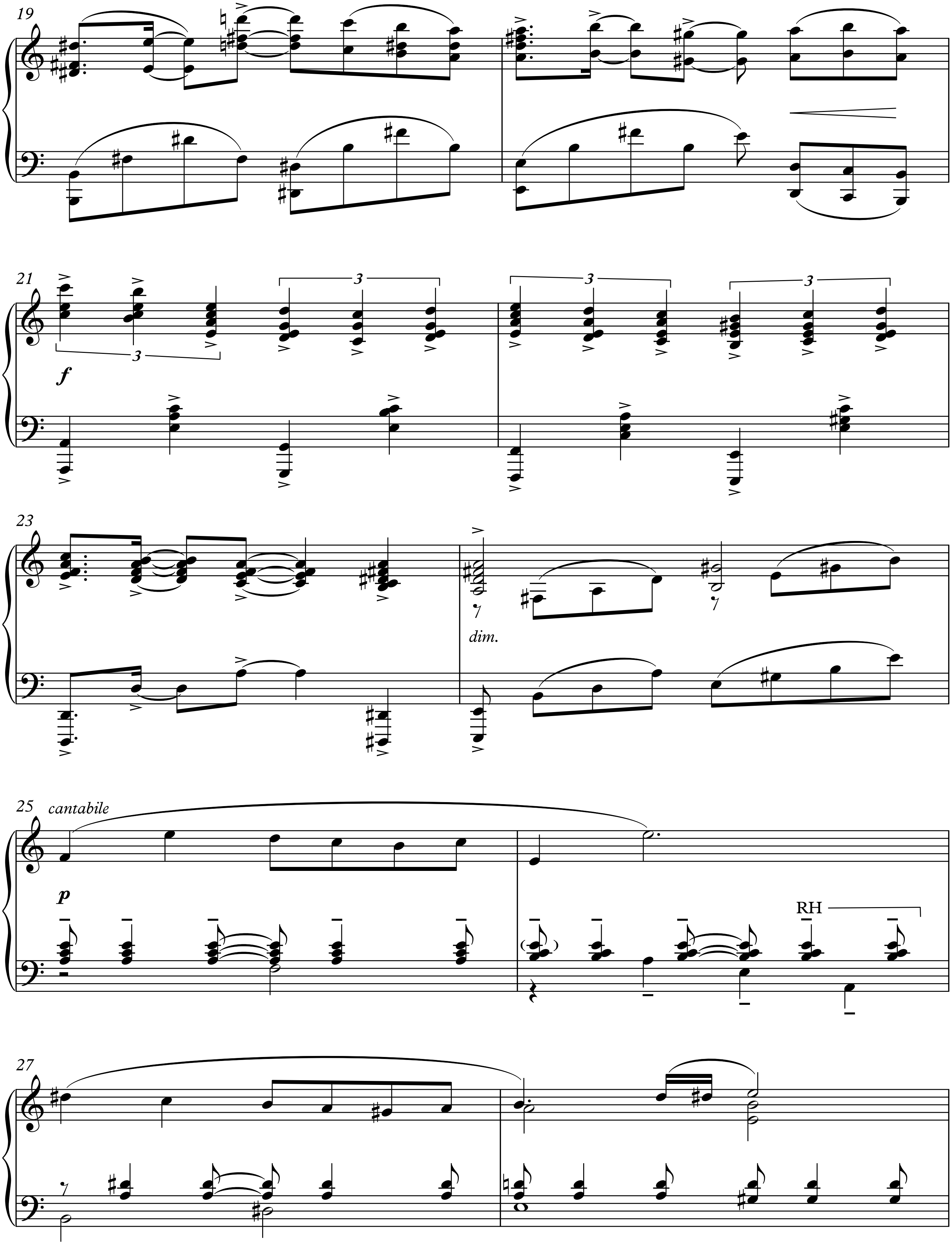
Baroque but not at all chill about it ♩ = 145

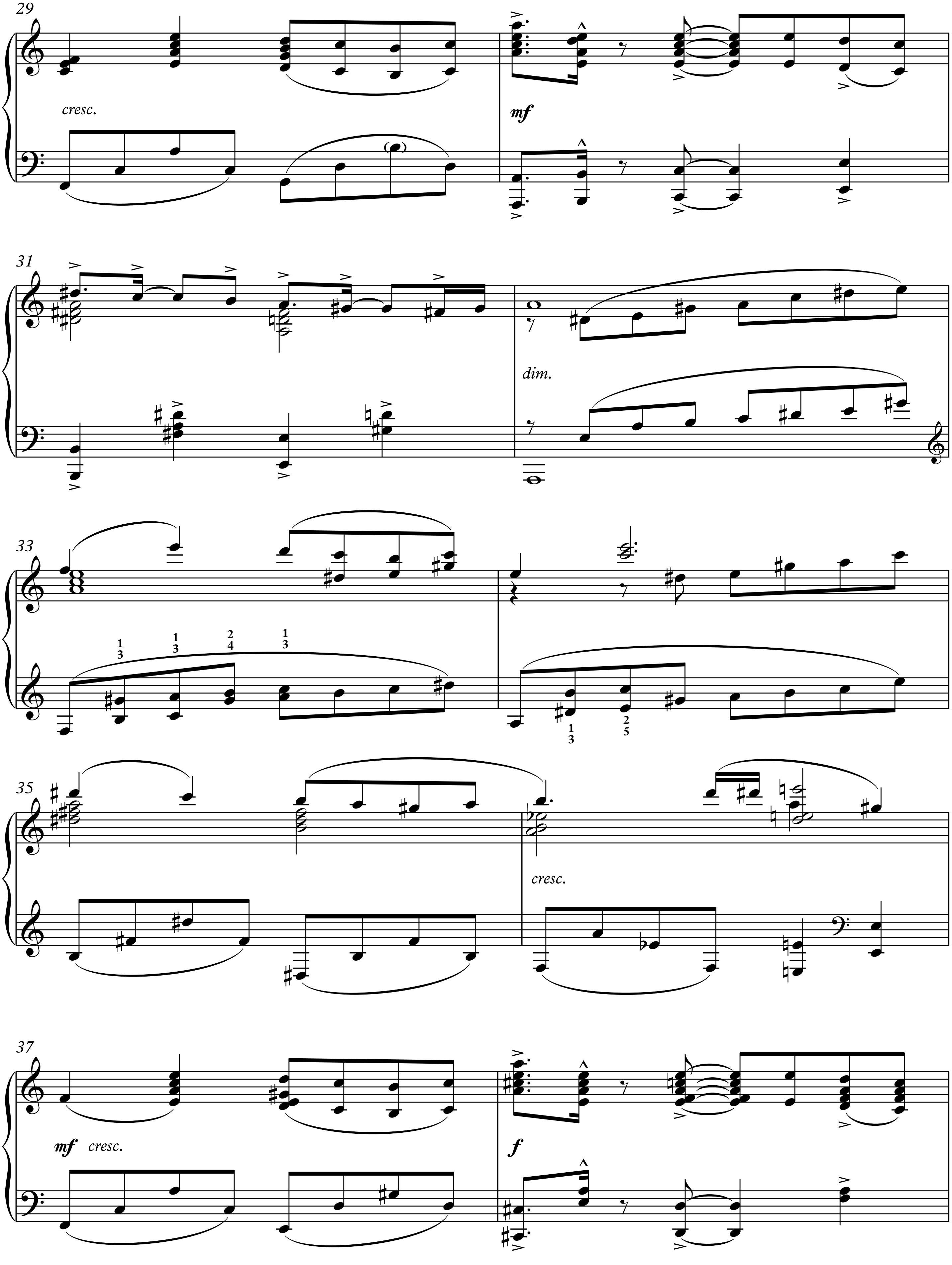


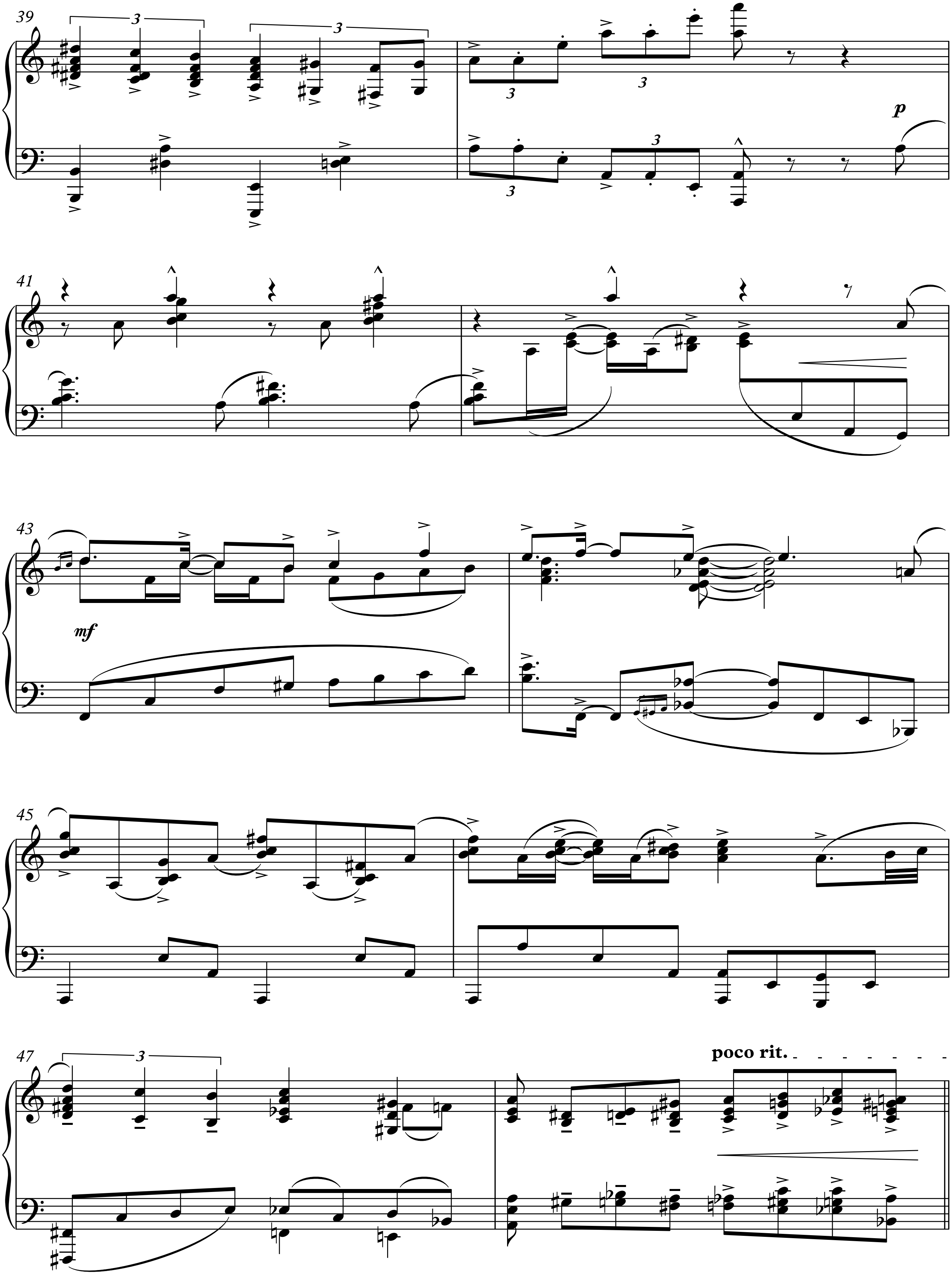
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

back to contents ⮌

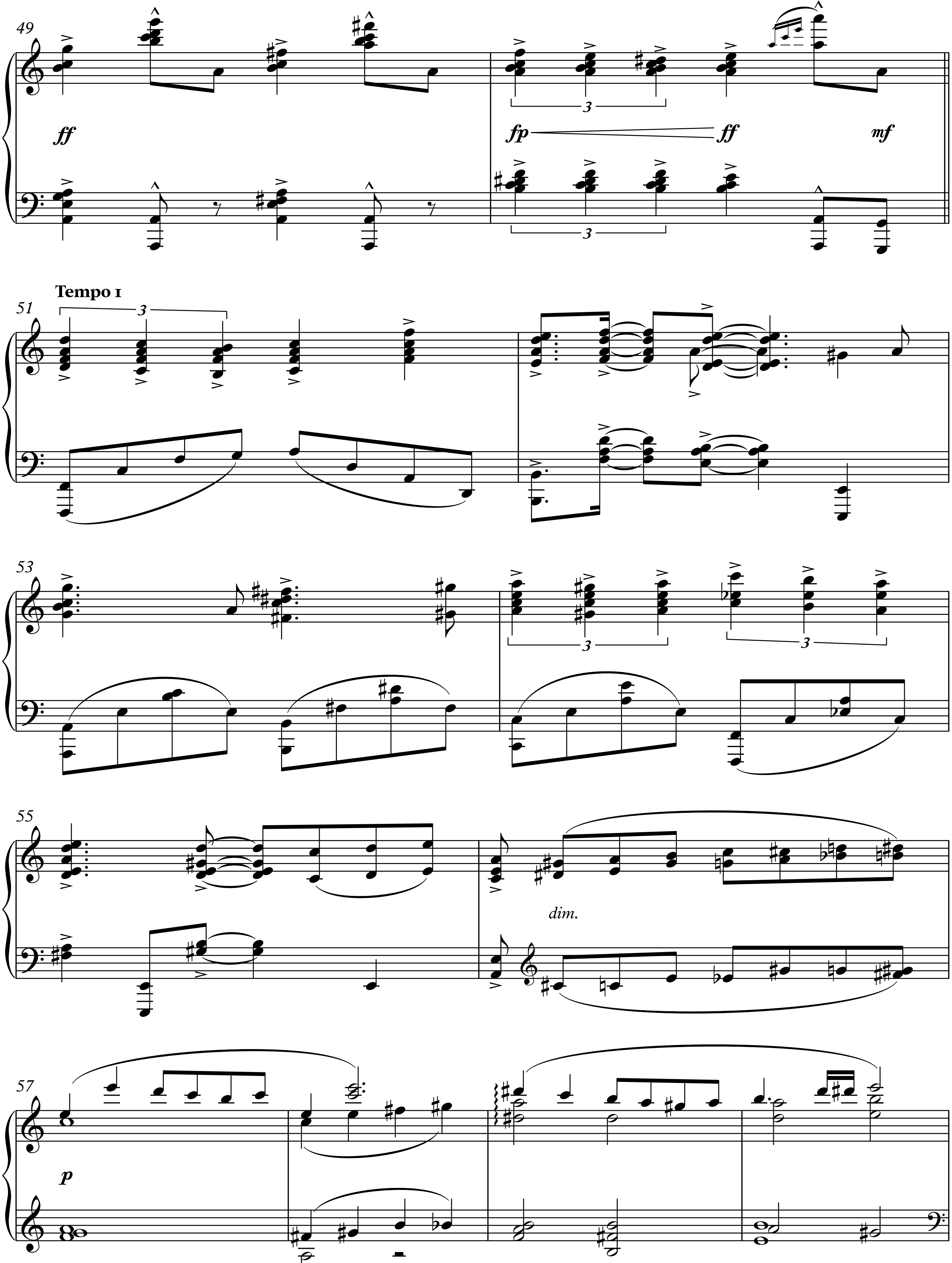

fp
cresc.
mf


19
21
3
f
23
dim.
25
cantabile
p
RH
27

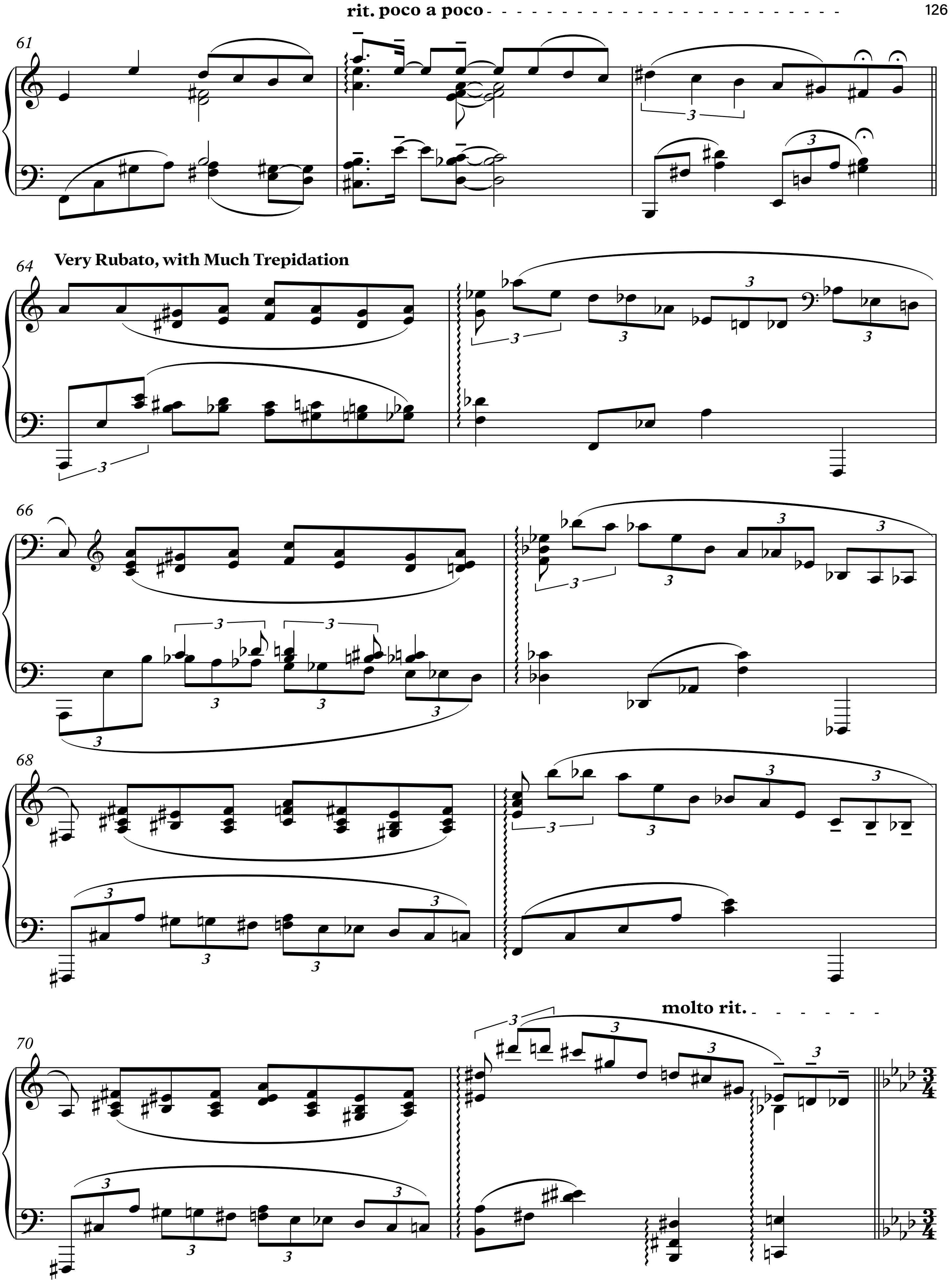

29
cresc.
mf
31
dim.
33
1 3
1 3
2 4
1 3
1 3
2 5
35
cresc.
37
mf cresc.
f


p
mf
poco rit.

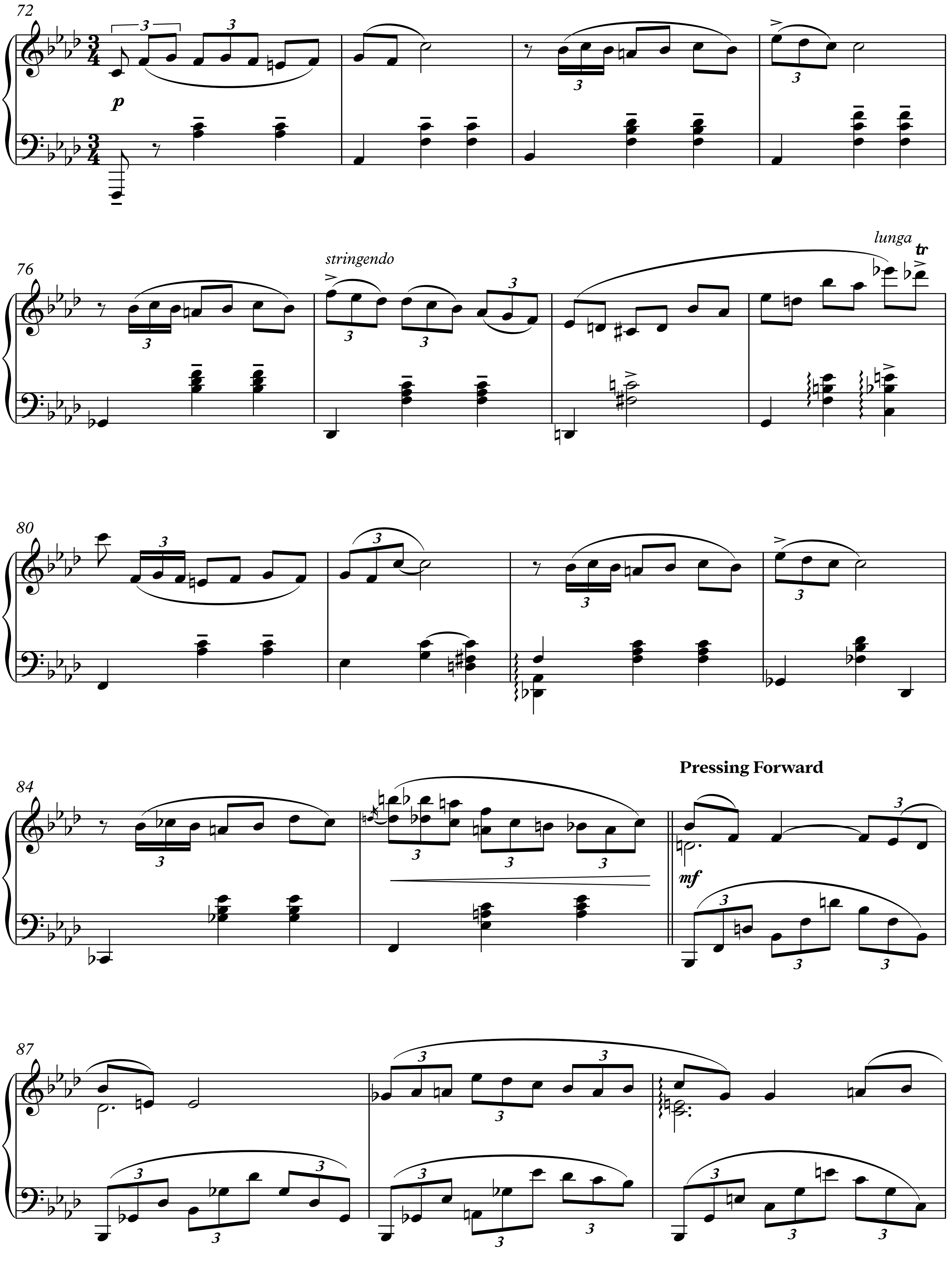
Slower; Extremely Dramatic

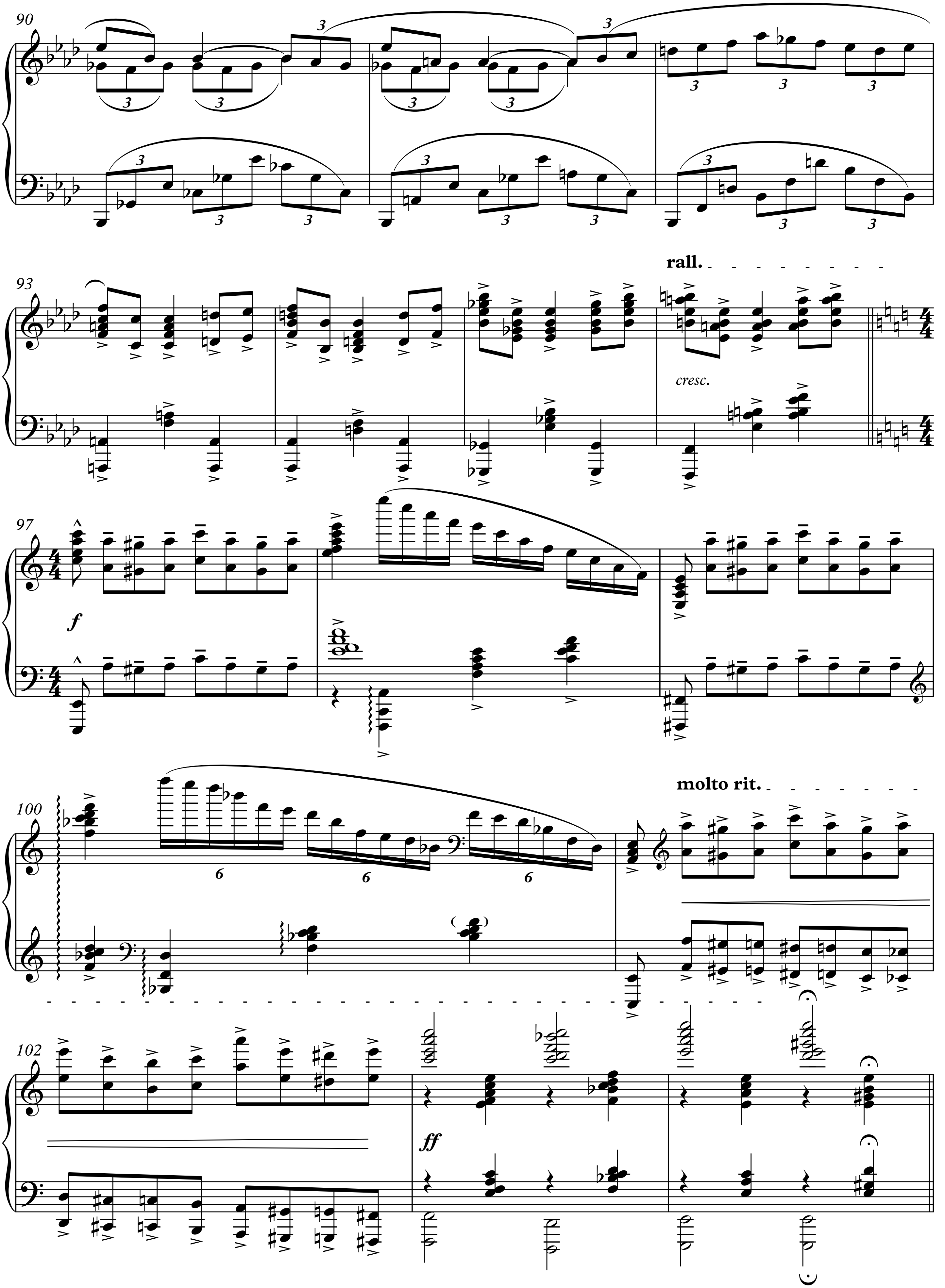


49
ff
3
fp
ff
mf
3
Tempo 1
51
3
53
3
3
55
dim.
57
p

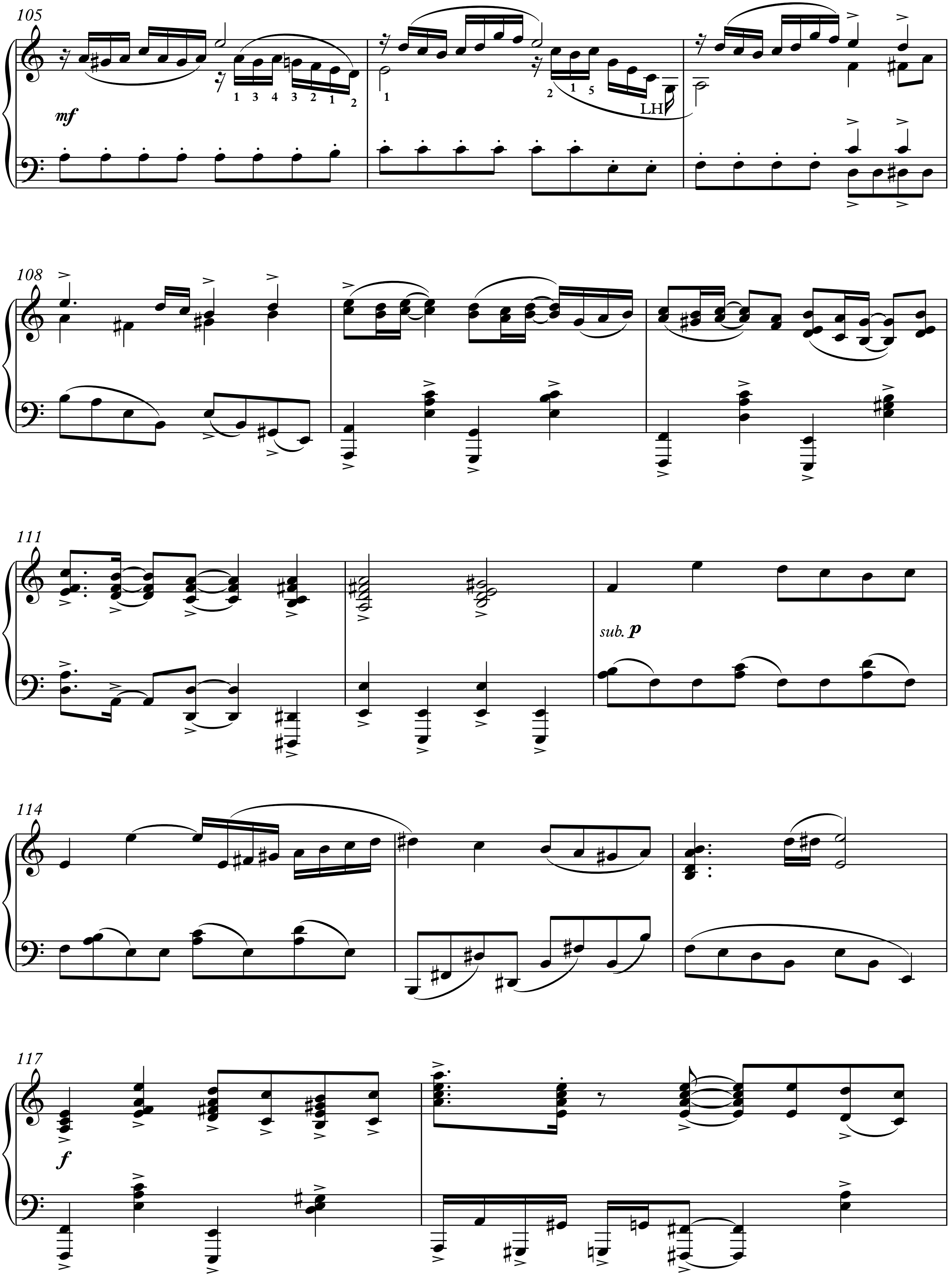

rit. poco a poco
Very Rubato, with Much Trepidation
molto rit.

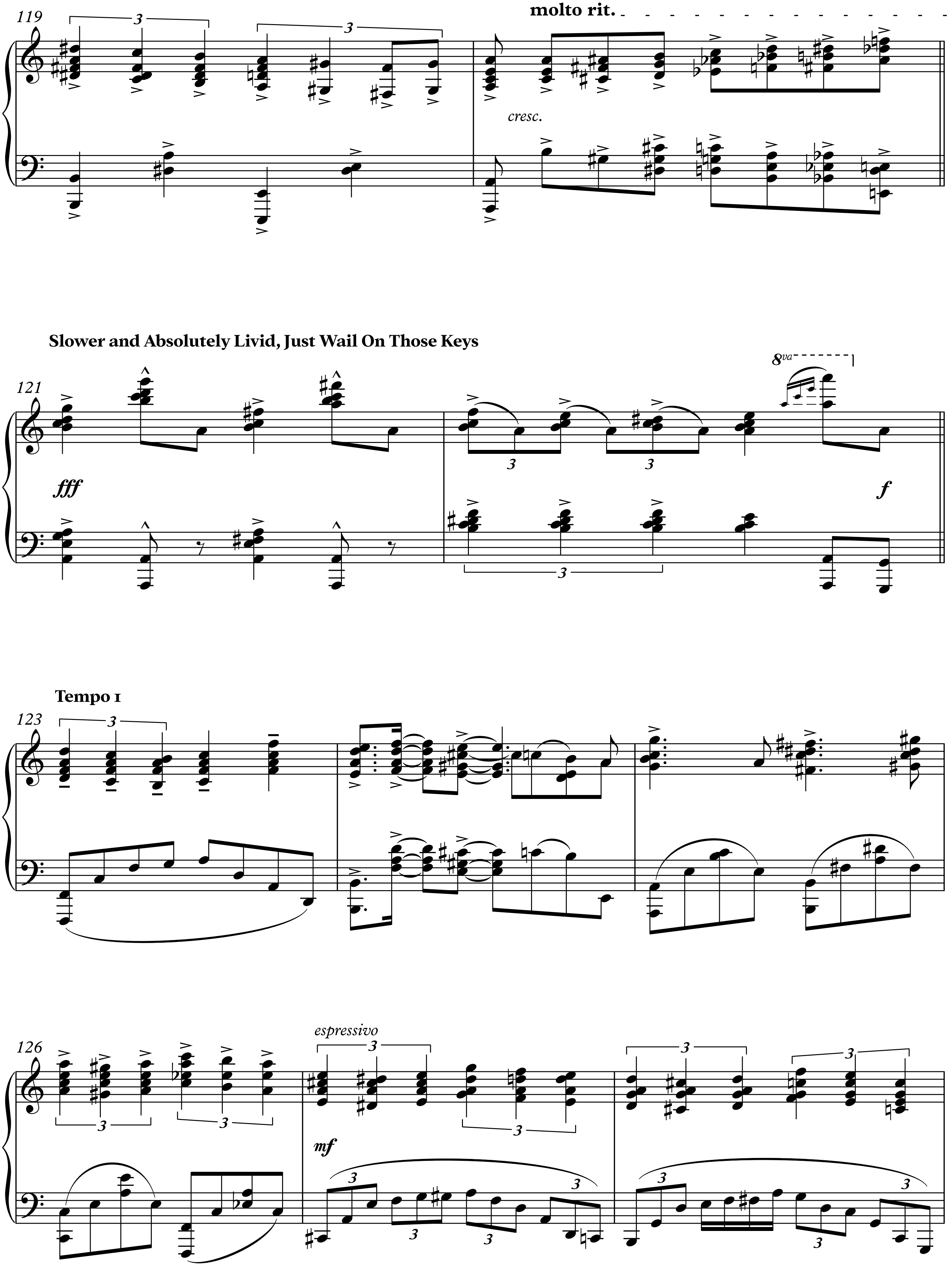
Whilst Donning Your Finest Powdered Wig; Tempo Rubato ♩ = 160

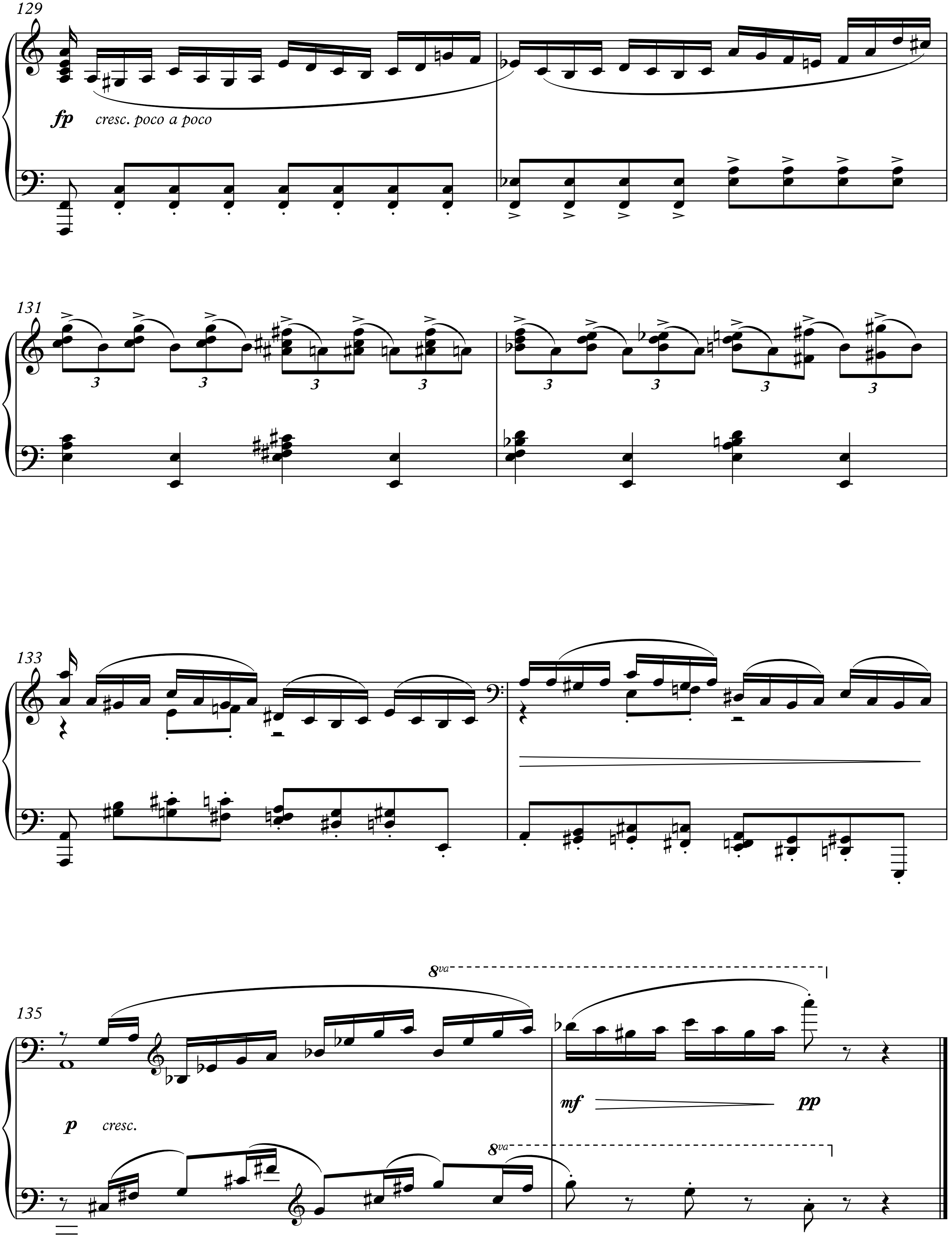

72
p
76
stringendo
lunga
tr
80
84
Pressing Forward
mf
87


90
3
93
rall.
cresc.
97
f
100
6
molto rit.
102
ff

Whatever Modicum of Chill You Had is Gone ♩ = 160

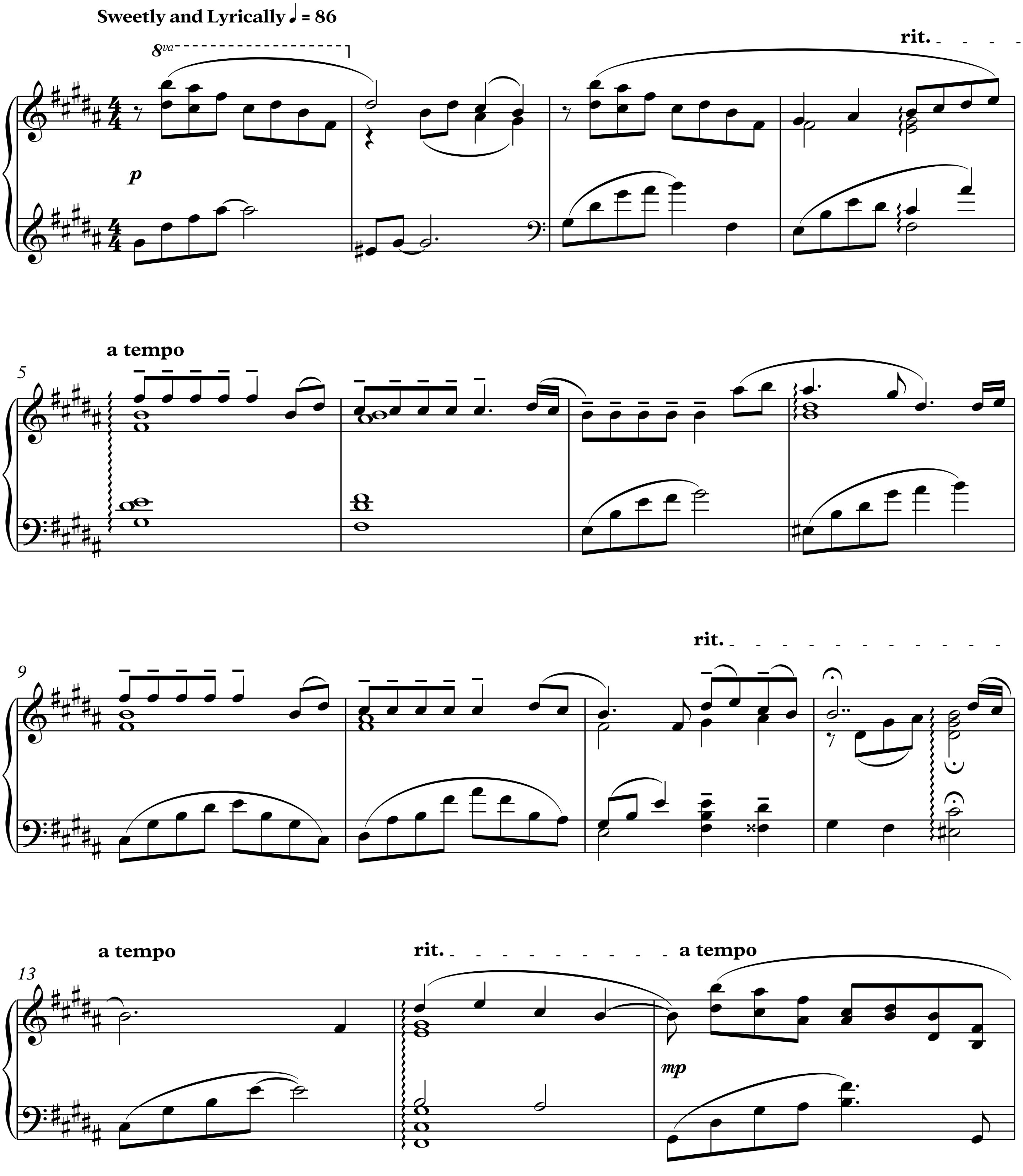

105
1 3 4 3 2 1 2
1
2 1 5
LH
mf
108
111
sub. p
114
117
f


119
molto rit.
cresc.
Slower and Absolutely Livid, Just Wail On Those Keys
121
8va
fff
f
Tempo 1
123
126
espressivo
mf
3


129
fp
cresc. poco a poco
131
3
133
135
8va
p
cresc.
mf
pp

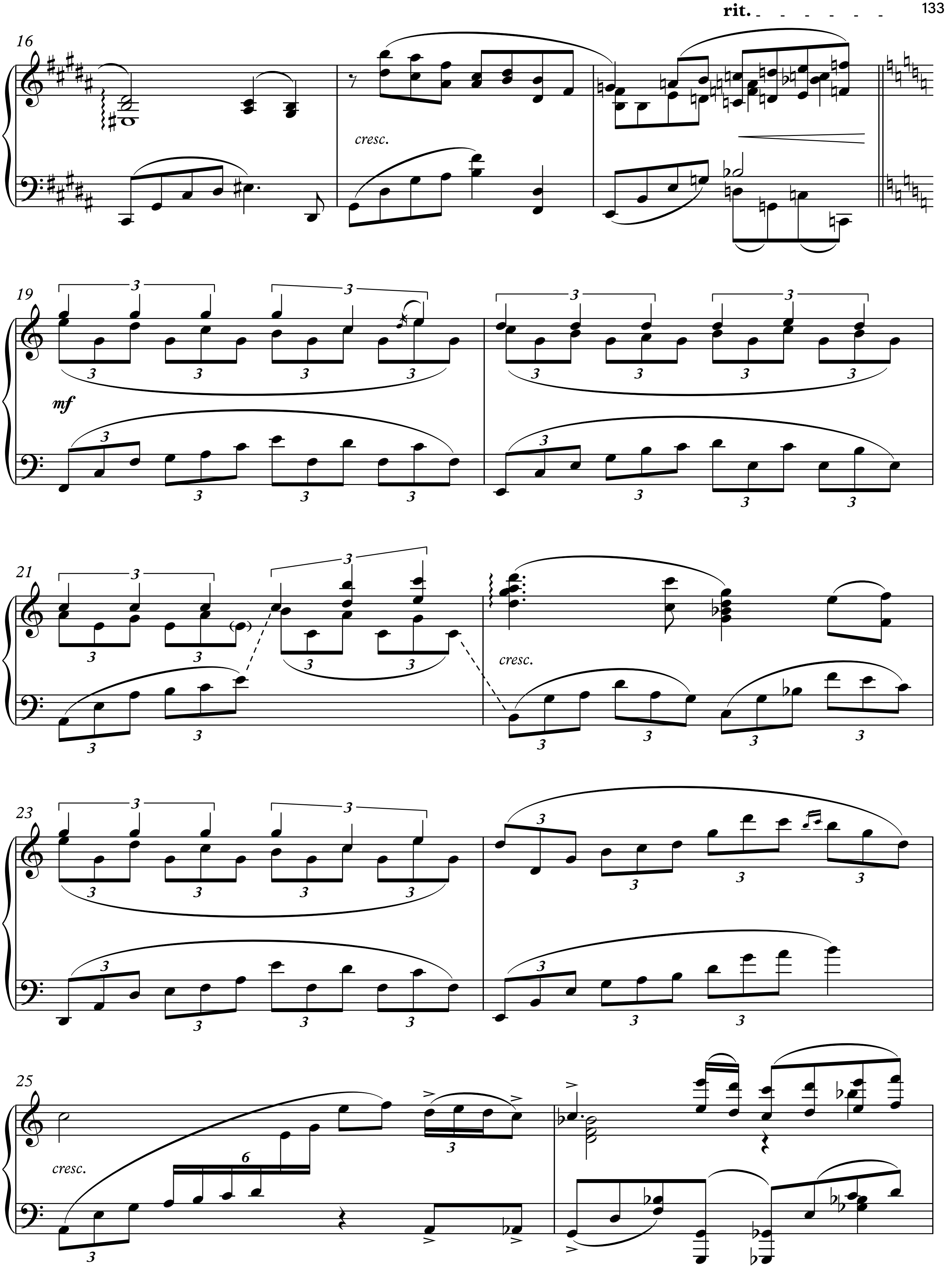
Don't Forget

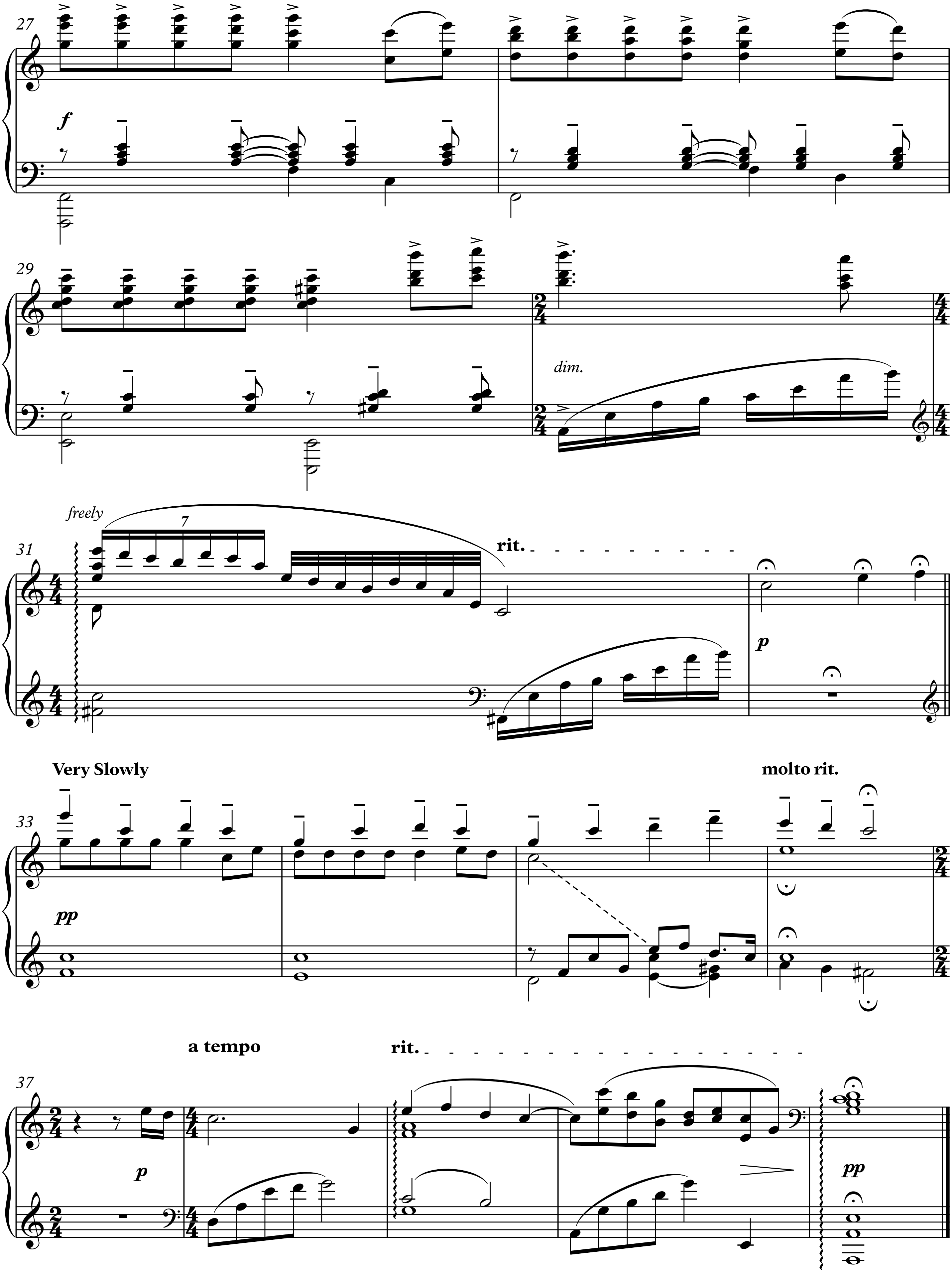
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES


Sweetly and Lyrically ♩ = 86
8va
rit.
p
a tempo
5
9
rit.
13
a tempo
rit.
a tempo
mp

DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

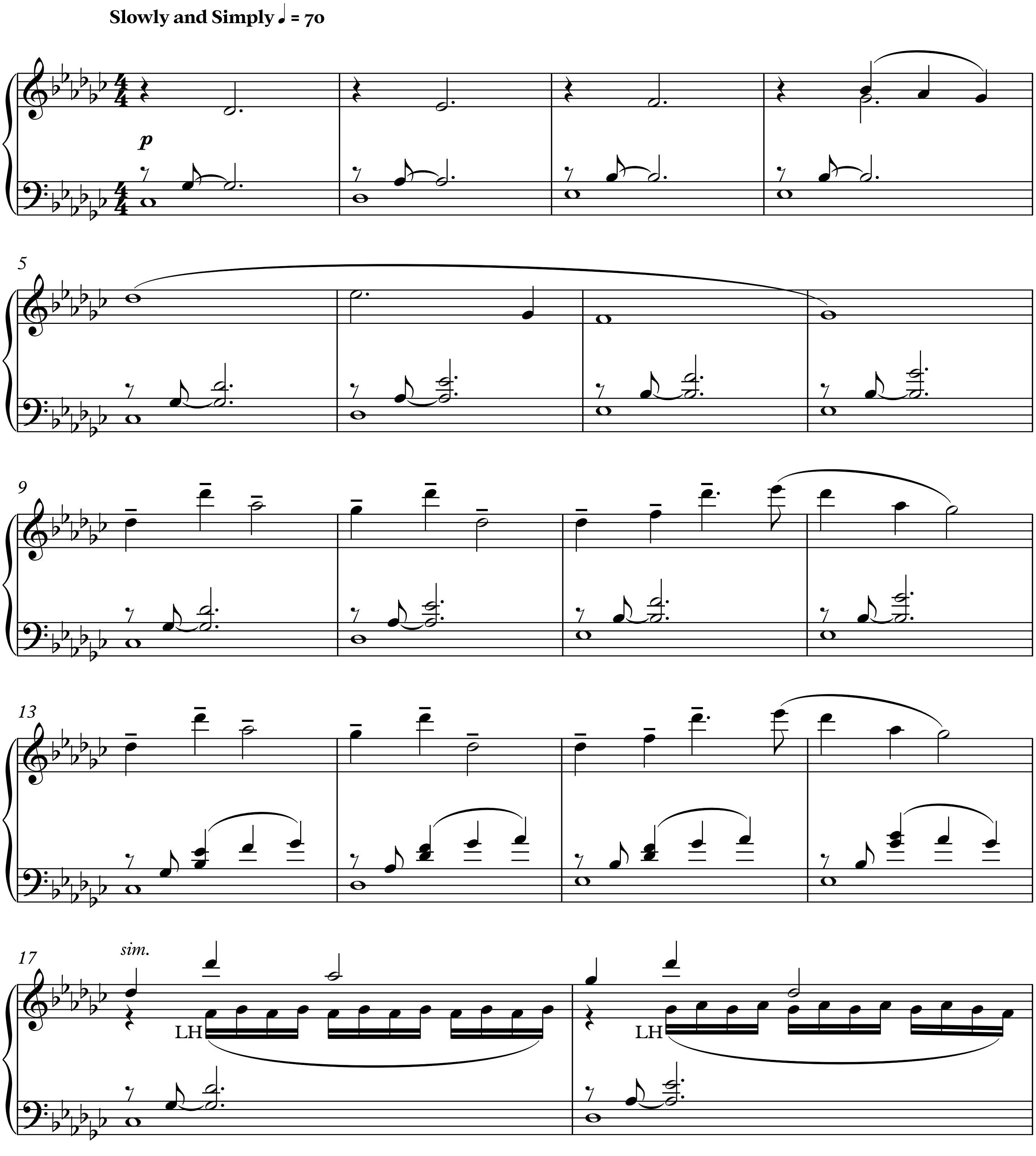
back to contents ⮌


rit.
cresc.
mf
cresc.
cresc.


27
f
29
dim.
freely
7
31
rit.
p
Very Slowly
molto rit.
33
pp
37
a tempo
rit.
p
pp

Before the Story

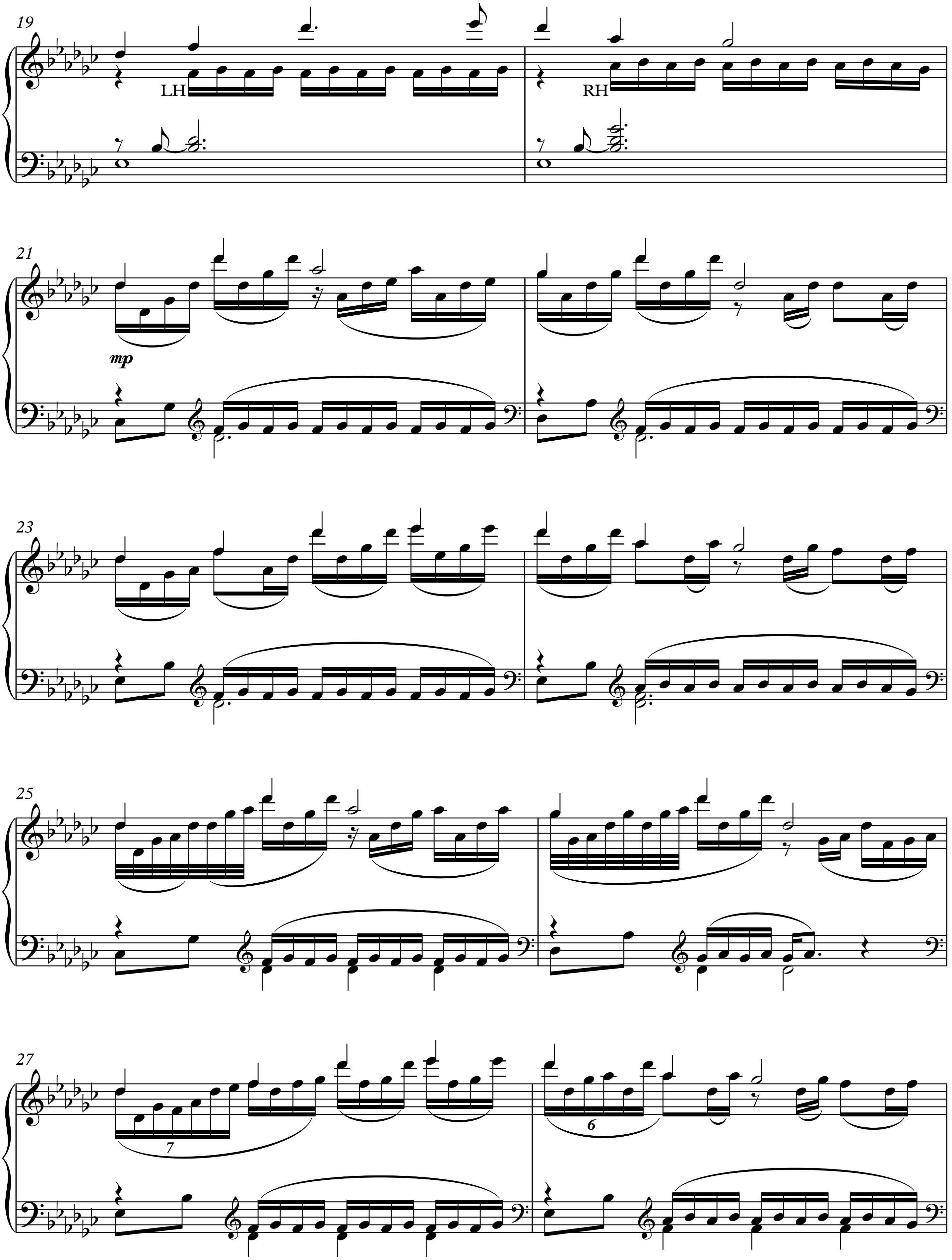
Composed by TOBY FOX
Arranged by TREVOR ALAN GOMES

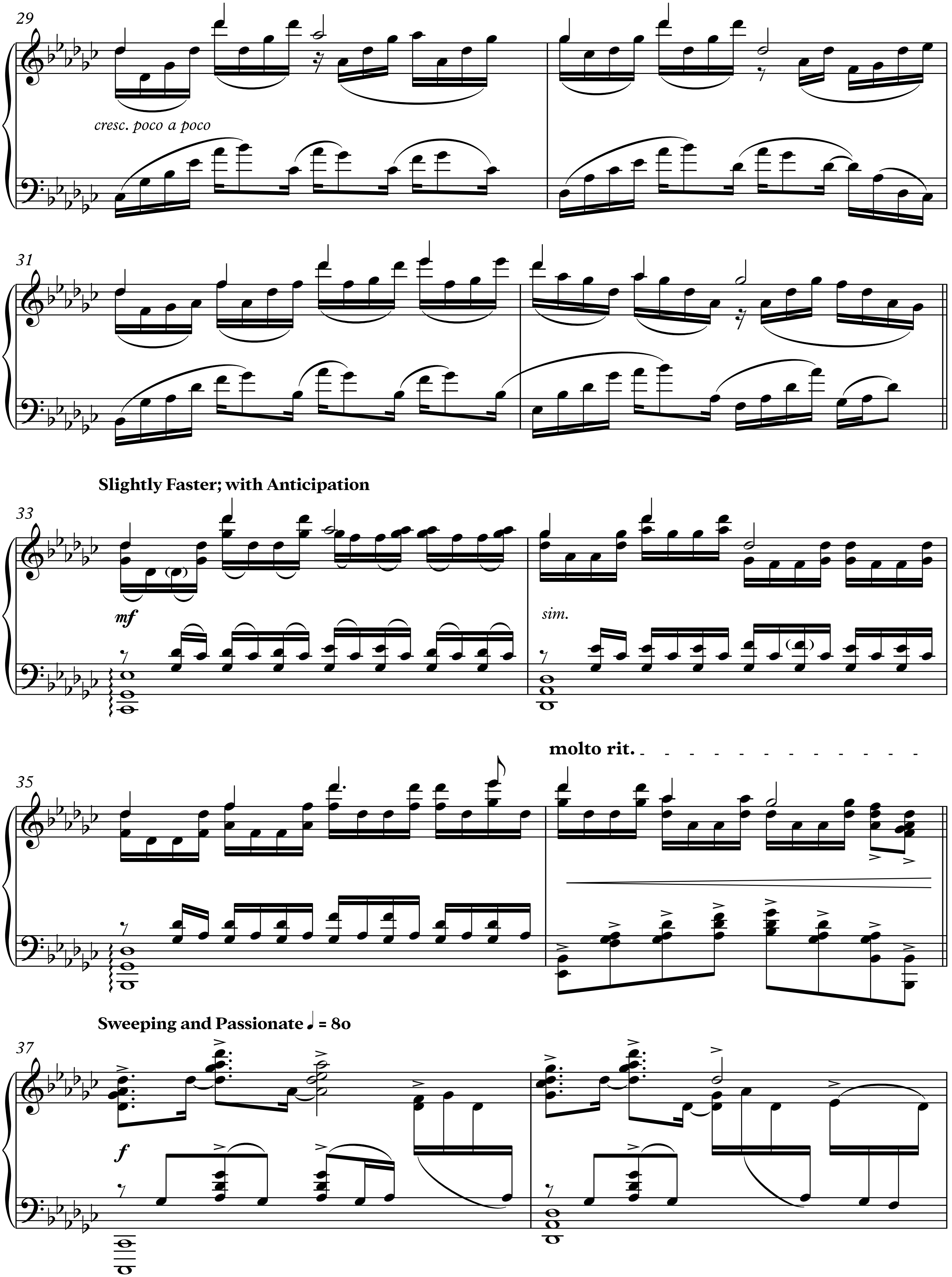


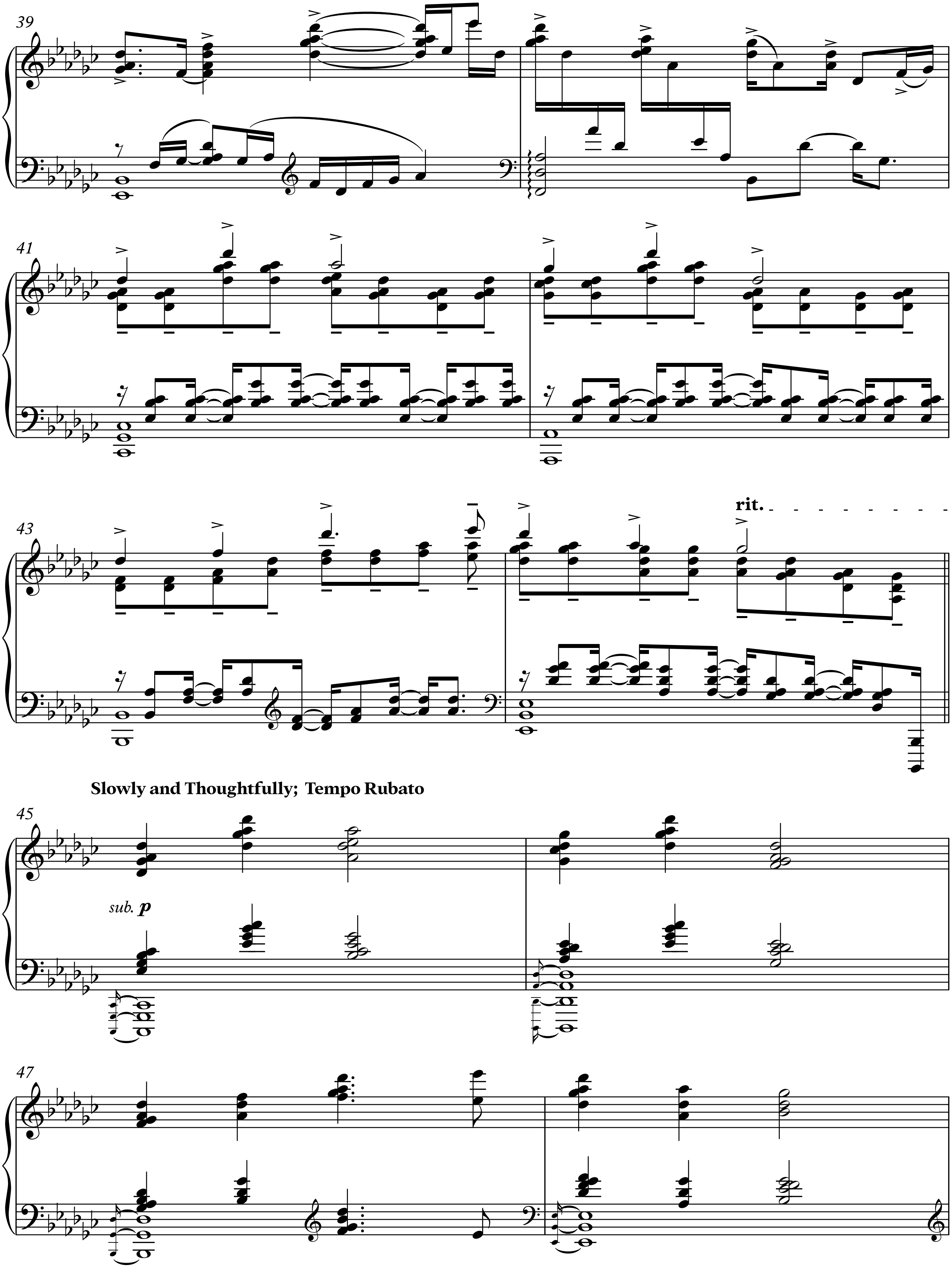
Slowly and Simply ♩ = 70
p
5
9
13
17
sim.
LH
LH

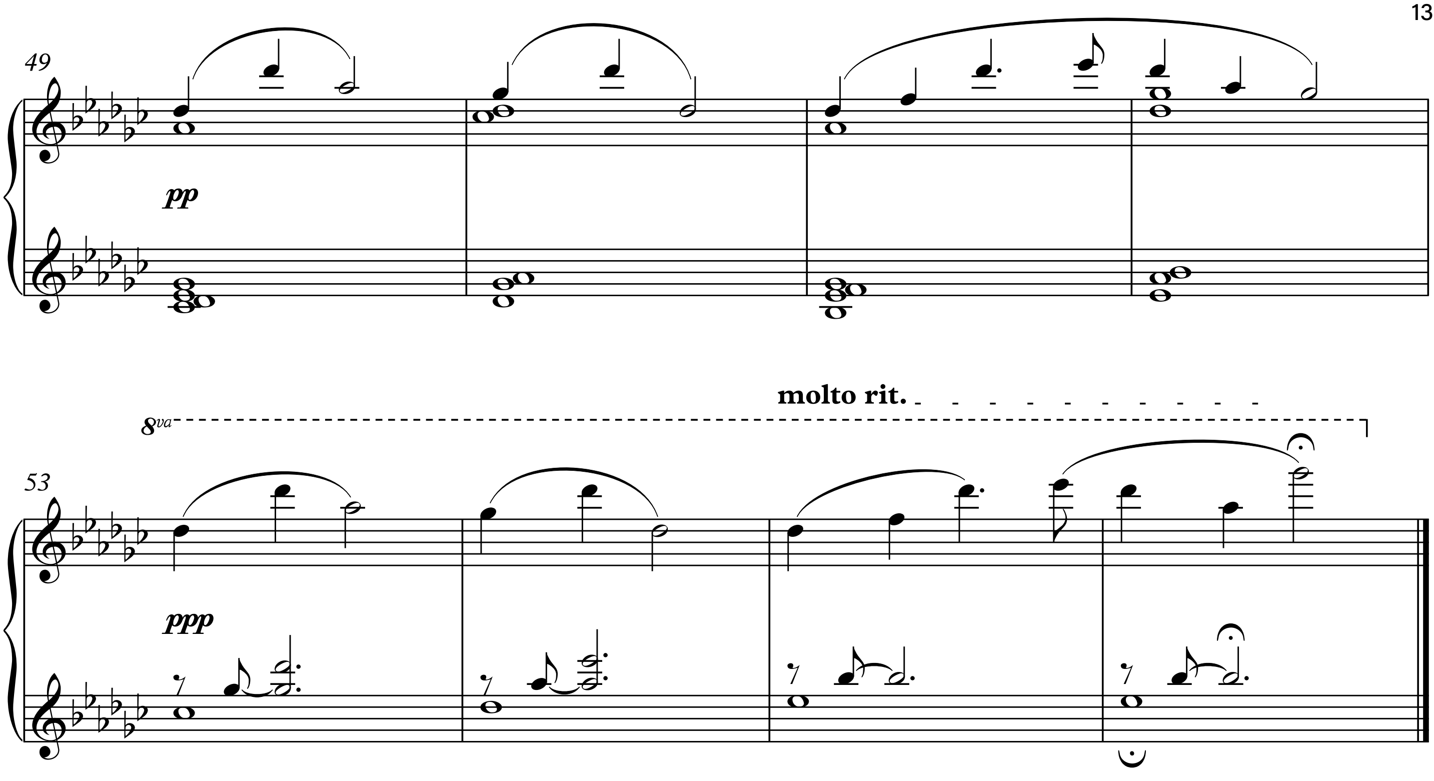
DELTARUNE® is a trademark of ROYAL SCIENCES LLC, registered in the U.S. DELTARUNE music, characters, and elements are © 2018 ROYAL SCIENCES LLC. Used by permission. Arrangements © 2025 Materia Music Inc.

back to contents ⮌


LH
RH
mp


29
cresc. poco a poco
31
Slightly Faster; with Anticipation
33
mf
sim.
molto rit.
35
Sweeping and Passionate ♩ = 80
37
f


rit.
Slowly and Thoughtfully; Tempo Rubato
sub. p


49
pp
molto rit.
8va
53
ppp

deltarune
PIANO COLLECTIONS: Volume 1

deltarune
PIANO COLLECTIONS: Volume 1

THE JOURNEY DOESN'T END HERE

CONTINUE THE EXPERIENCE WITH VINYL, CD, AND DELUXE BOOK EDITIONS.

DISCOVER MORE FROM MATERIA EDITIONS:

HOLLOW KNIGHT
PIANO COLLECTIONS

HOLLOW KNIGHT
Piano Collections

CELESTE
PIANO COLLECTIONS

CELESTE
Piano Collections

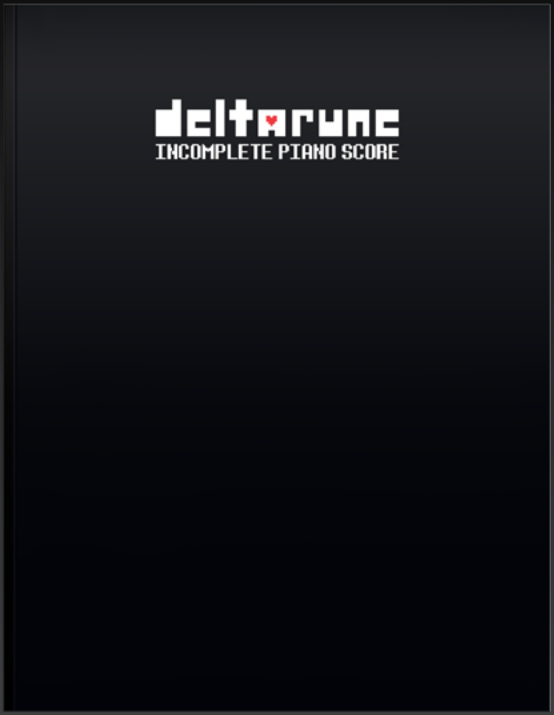
UNDERTALE
PIANO COLLECTIONS

UNDERTALE
Piano Collections

MATERIA
EDITIONS

EXPLORE EVERY NOTE FROM THE WORLDS OF **UNDERTALE** AND **DELTARUNE** WITH OUR OFFICIAL PIANO SCORE SERIES:

UNDERTALE
COMPLETE PIANO SCORE


deltarune
INCOMPLETE PIANO SCORE

deltarune
CHAPTER 2 PIANO SCORE

deltarune
CHAPTERS 3+4 PIANO SCORE

MATERIA
EDITIONS

MATERIA
EDITIONS
Manufactured and distributed by Materia Music Inc.
401 BAKER BLVD., TUKWILA WA 98188, USA

Unauthorized duplication or rental is a violation
of applicable laws. All Rights Reserved.

First Edition, 2025

HTTPS://MATERIAEDITIONS.COM

deltarune
PIANO COLLECTIONS: Volume 1